

MUSICAL AMERICA

Vol. XIII. No. 21

NEW YORK

EDITED BY

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APRIL 1, 1911

\$2.00 per Year
Ten Cents per Copy

DUKAS OPERA LAST NOVELTY OF SEASON

"Ariane et Barbe-Bleue," Gorgeously Presented at the Metropolitan, Affords Striking Opportunities for Miss Farrar—Music Is Interesting, but Not Really Great

Operatic progress of Italy and Germany having been exemplified in the two novelties brought out by the Metropolitan Company this Winter it has seemed only just and natural that France, the other world power in the field of lyric drama, should be adequately and honorably represented. The trilogy was not rounded out, however, until last Wednesday evening, when, scarcely three weeks before the end of the season, Paul Dukas's "Ariane et Barbe-Bleue" was given its first American performance at the Metropolitan.

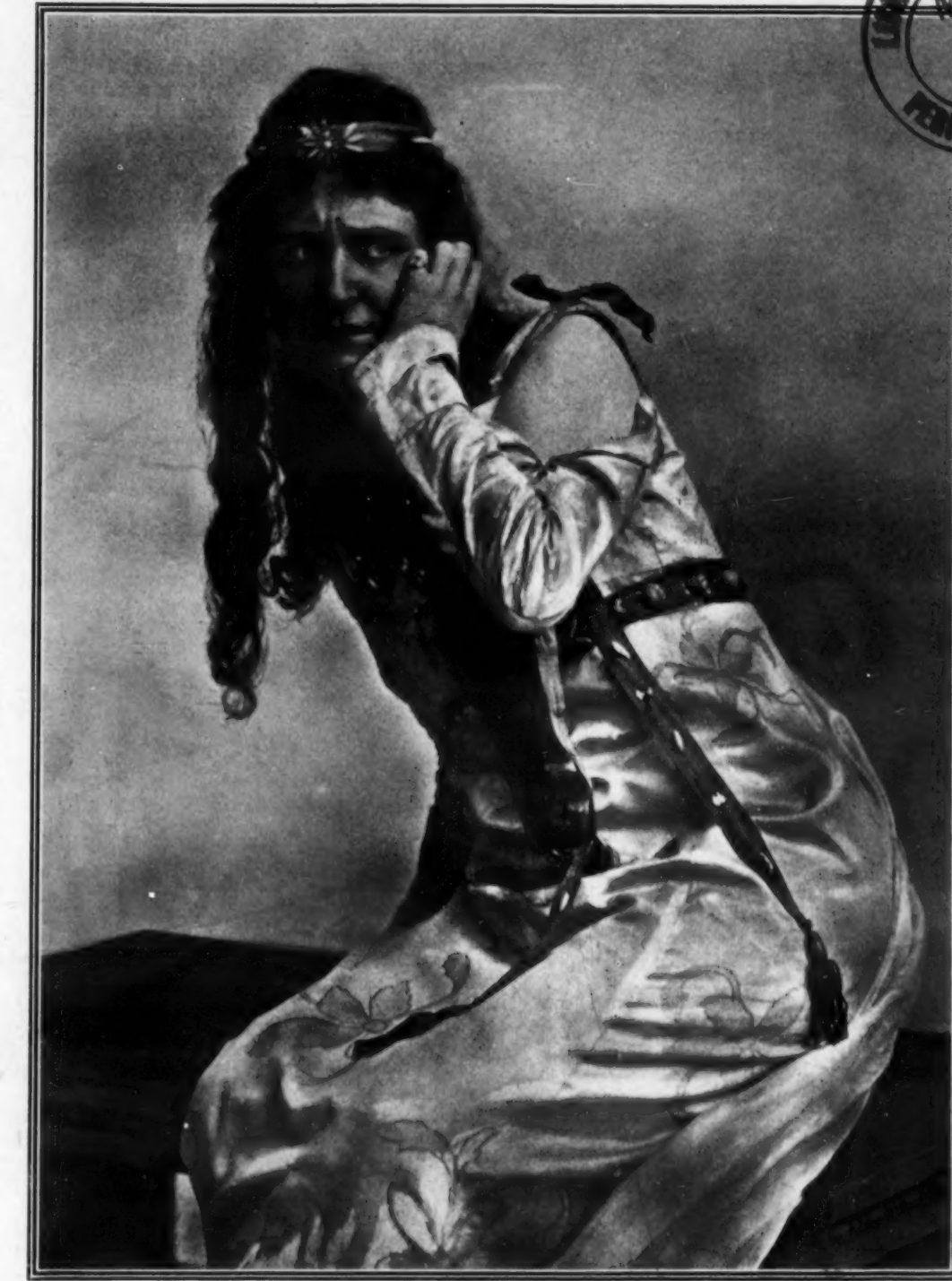
The glamor of absolute novelty did not surround this work as it did the drama of Puccini, and, to a lesser extent, that of Humperdinck earlier in the season. The stamp of European judgment had been set upon it over four years ago, and nothing less than an unadulterated *Uraufführung* will now raise New York's operatic curiosity and excitement to the boiling point. Just in what manner Wednesday night's audience acclaimed "Ariane" cannot be stated here, through exigencies of time. The comments which follow, therefore, have reference to the dress rehearsal which was held before a large audience of invited guests last Sunday afternoon.

As far as could be judged by the attitude of those present on that occasion, by stray remarks gathered between the acts and at the close and by consideration of the general character of the opera itself it would be rash to prophesy success in the fullest measure, or even a long endurance in the repertoire for the opera. All of which does not imply that the piece was denounced outright nor damned with faint praise.

The Metropolitan has once more placed to its credit a superb production scenically, and the artists, headed by Geraldine Farrar and including Leon Rothier, Florence Wickham, Jeanne Maubourg, Henrietta Wakefield, Rosina Van Dyck, Basil Ruysdael and Georges Bourgeois gave of their very best. But in spite of curtain calls and ardently enthusiastic applause for the singers and for Conductor Toscanini one gathered here and there half discontented murmurs about lack of melody and the dullness of sundry episodes, and few were outspoken in their determination to modify their judgments by further hearings.

Yet when all's said it may be noted that, while by no means a production of overpowering genius, "Ariane et Barbe-Bleue" possesses features that make several hearings distinctly advisable. And this is true, in despite of the fact that it has not held its ground in Paris and that it strikes one as unlikely, on the whole, to achieve a better reputation over here. One of these features is the extraordinarily beautiful impersonation of the leading rôle given by Geraldine Farrar. When first produced at the Paris Opéra Comique in 1907 this part was entrusted to Georgette Leblanc (Mme. Maeterlinck). She failed to live up to expectations and the musical and dramatic appeal of the opera *per se* was not of sufficient force to preserve for it a steady momentum in the direction of unreserved success.

Like "Pelléas," "Ariane" is to be found in its original form among the collected theatrical writings of Maurice Maeterlinck. The difference, however, lies in the fact that the latter was written—together with "Sister Beatrice"—as "a little theatrical skit"—intended to supply the composers who asked for them a fitting theme for lyric treatment—to quote the very words of the Belgian poet. Unlike "Pelléas," therefore, "Ariane" was from the outset intended as a libretto, pure and simple. "They would



GERTRUDE RENNYSON AS "TOSCA"

One of America's Leading Operatic Sopranos, Who Has Returned to This Country to Appear in Concerts. She Made Her Reappearance Sunday at the People's Symphony Concert

mistake my intentions," continues Maeterlinck, "who should attempt to find in it any great moral or philosophical *arrière pensées*."

Whether "great" and "philosophical" or not, there has been a very decided tendency to unearth a moral from "Ariane." The reason for this becomes apparent upon a brief examination of the story.

The Story of the Opera

Bluebeard, who inhabits a castle honeycombed with dungeons and other mysterious and fearsome recesses, has taken unto himself five wives, each of whom disappears strangely after a brief space. Rumors of his wanton cruelty fill the country and when the peasants who inhabit the surrounding country see him bringing home as a bride the young and beautiful stranger Ariane, their rage breaks well nigh into open revolt. Ariane, who is accompanied by her nurse, is, however, unafraid and quite unconcerned over the fears of the outsiders. But she is obsessed of a single desire—to unravel for herself the mystery surrounding her five predecessors. Bluebeard has given her seven keys. With six she may open the doors that encircle the great hall. The seventh she must leave untouched. With delightful perversity she throws down the six, bent upon using only the forbidden one. Her nurse, nevertheless, opens the six doors, behind each of which a shower of precious stones is ceaselessly raining.

To Ariane, however, these are but trifles and she quickly makes ready to set her mind at rest. As she opens the seventh

door distant chanting is heard from gloomy depths. At the same moment Bluebeard enters and, seeing her disobedience, exclaims darkly: "You too!"

"I especially," replies the imperturbable Ariane.

Bluebeard seizes her by the arm and the nurse, fearful of harm, cries out. The peasants rush in prepared to slay the tyrant, but Ariane turns to them, calmly remarking, "What is the trouble? He has not harmed me." The peasants are embarrassed and Bluebeard sinks his head in shame.

In the second act Ariane and her nurse have penetrated the subterranean vaults where the other wives are immured. Ariane endeavors to comfort them and is surprised to learn of their passive submission to their fate. Noticing a faint glimmer she strikes the wall with a stone, smashing what proves to be a huge glass door that leads to the outer air. The wives follow her joyfully into a flowery garden that stretches beyond.

Bluebeard has departed from his castle

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Francis Macmillen to Return Next Season

Haensel & Jones have announced that Francis Macmillen is to return to America for a short tour next season. He will begin his tour about November 1, closing February 1. He returns then to Europe and will then make an extended tour through Austria and the Orient.

OPERA "QUO VADIS?" VERY SPECTACULAR

Philadelphians Welcome Another Novelty Brilliantly Produced—Music of Jean Nougues Proves Reminiscent of Other Composers—Miss Grenville and Mr. Renaud in the Leading Parts

PHILADELPHIA, March 27.—Once more our Metropolitan Opera House was the center of operatic activity and interest last Saturday evening, when the Philadelphia-Chicago Company gave the first presentation in this country of Jean Nougues's historical opera, "Quo Vadis?"

As Saturday night falls out of the regular subscription list, and as this season has been given up mostly to the popular-price performances, the attendance was not of the house-filling and enthusiasm-inspiring proportions that it doubtless would have been had the première occurred on one of the regular nights.

While there was, of course, much in the way of expectancy and unusual interest, the clamor for admittance, the eagerness and the general air of excitement that marked the initial performance of Victor Herbert's "Natoma," on Saturday evening, February 25, were not in evidence, though the Herbert opera, to be sure, also was produced on an off night.

But "Quo Vadis?" brought no such appeal of national hope and pride as the former opera, which was written and composed by Americans and was put forth as an American effort, sung in our own tongue, and the consequent lessening of enthusiasm, therefore, should not be considered cause for great surprise. For all this, Saturday evening's occasion was of great and unusual interest, and the general opinion seems to be that the Philadelphia-Chicago Company has scored another, and, it would seem, an emphatic, success in its magnificent production of the young Frenchman's pretentious opera of ancient Rome.

For magnificent the production is, in every sense of the word, and, in those of the past at the local house, has been excelled only by Mr. Hammerstein's elaborate and massive staging of "Hérodiade," which holds the local record, along with his own "Samson and Delilah," and "The Queen of Sheba," as seen at the Academy of Music some years ago, for elaboration in stage effect. But, with the memory of these other productions in mind, it is still possible to pronounce the Coliseum scene in "Quo Vadis?" one of the most wonderful ever seen on the stage in this country, while the several other settings in the same presentation are scarcely less effective.

Opera Story Like That of the Play

The story of "Quo Vadis?" is too familiar to need detailed repetition here. It is that of the play of a few years ago, following as closely as is to be expected in an operatic version, perhaps, that of the book by Henrik Sienkiewicz, but being withal rather episodic and of little continuity of interest. Nor is the delineation of character particularly distinct or convincing, though one sees the figures moving about with some semblance of real life—life, at least, as it might have been in Rome at the time when Nero (or Neron, as he is called in the opera) had the Christians cast as food for the lions in the arena. It was no easy task to put such a voluminous book, with so much in the way of incident and so many important occurrences, into logical libretto form, for grand opera purposes, and so credit should not be denied Henri Cain, who did it, for he has succeeded at least to a commendable degree, and the translation by A. St. John

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WOMEN ARE MAKING OUR MUSICAL WHEELS TURN, SAYS MAUD POWELL

Perhaps Not in New York, but Throughout the Country, They Are Chiefly Responsible for To-day's Activity in Every Form of Culture, Declares Violinist—Elgar's New Concerto She Believes Is "Made Music"

I FOUND Maud Powell at the piano busily communing with a score of the new Elgar violin concerto, intent upon determining whether the composition or her judgment were at fault. Beside her stood a great heap of music surmounted by Brahms's D Minor Violin Sonata and close at hand was a miniature full orchestral score of the aforesaid Elgar.

Affectionately wrapped up in silken covers lay the violin—the famous instrument which had been cruelly dragged off to un-

to perform. Nevertheless, Miss Powell has been doing things of much greater interest than concerto hunting of late. She has been observing the musical growth of the country in a very literal sense. She has made observations on the spot. And after duly noting conditions from Maine to Texas she reports that all's well.

And who is to be thanked for this?

"The women," says Miss Powell, emphatically. The women are making the musical wheels revolve.

Not quite in accordance with the Lambertian hypothesis is it? I could not forbear mentioning the fact to Miss Powell.



Theodore Spiering, who has been directing the Philharmonic Orchestra; Maud Powell and Mrs. Spiering before Carnegie Hall, New York

just and ignominious imprisonment while Miss Powell was touring Texas a few weeks ago.

Miss Powell admits that she does not know just what to say about the Elgar. "I know that it is cleverly made, beautifully scored and all that sort of thing. But, somehow or other, I can't rid myself of the idea that it is 'made' music. Take this sequence which you find near the beginning as an example. It is the sort of thing any small writer or any beginner would write.

Then the themes don't seem to please me—and, after all, they are the things that count. Now, it may be that my judgment is wrong, but I felt very different about the Sibelius concerto when I came across that for the first time.

"I unearthed that, as you know, accidentally, among a pile of other things. I became interested the minute I saw the first theme. My interest increased by leaps and bounds. I was delighted with the way the theme was developed in the cadenza. 'If this sort of thing can only continue,' I exclaimed as I turned to the second movement. I read it through and 'this will go beautifully' I decided when I pictured to myself its effects with orchestra. 'Now for the last movement.' Of course that, being the last movement, must show some falling off. But on the whole I was thrilled by that concerto, thrilled by its themes just as much as Mr. Finck is thrilled when he hears Grieg."

Which is certainly putting it very strongly!

Miss Powell seemed to anticipate my question as to the critical treatment which the Sibelius had called forth.

"Oh, yes! I know that there are only a few who have agreed with me in my estimate. But there are also a few more people who, if they have not given in to it with all their hearts, are following close behind me, as it were. But, after all, they liked it very much in Chicago and in Boston. It simply isn't a thing you get fully at first hearing. For all that I wish the Elgar were something like it. I can't bring myself to believe that it is, in spite of the disposition abroad at present to look upon the latter as in the same category with the Brahms."

Concertos are, no doubt, important beasts of burden, though hard to catch, and the average musician will fully appreciate the difficulty of lassoing new ones that are really fit for the serious business they have

Whereupon she smiled blandly and insisted even more firmly that the women of America deserved the largest slice of credit for the land's musical awakening and advancement.

"Maybe not in New York," she said, "but then you know that you can't judge by this city. As long as women continue to spend their money on those absurd and hideous Spring bonnets one cannot look to them for undivided support of artistic matters. 'Besides that, New York is full of non-



Maud Powell and her party ready for a tour of inspection in one of the large Middle Western manufacturing plants. Left to right—Mrs. McKann, Mrs. Edward H. Deeds, Mr. Deeds, Miss Powell, H. Godfrey Turner, Vera Verborg, Waldemar Liachowsky, Blanche Marot.

veaux riches and is so different from the rest of the country!

"But get outside of it and you will find that women are not wasting their money on their Spring hats. They deserve a tribute for encouraging not only music but every form of culture. They have formed their art clubs and societies and in little, out-of-the-way localities you find that they can discuss the art of Botticelli and have on the walls of their houses reproductions of the great masterpieces of painting rather than the cheap chromos one might be inclined to expect.

"They have their musical organizations, they arrange and patronize the concerts of the great artists. They insist upon their husbands accompanying them and if the

latter don't want to they drag them there by the scruff of the neck.

"If in New York the men decline to attend musical functions the reason is simply that they are worn out by working. And why must they work so much? To make money to satisfy their wives' extravagance. When women take it into their heads to become less extravagant the men will find more opportunity to patronize concerts.

"A touching episode happened at one of the concerts I gave in the South. A farmer and his family were in the audience. He was a strikingly handsome, though uneducated, man and had gone along with his people largely for the reason that he would be needed to drive them back home again.

"After the recital there was the usual crowd on the stage to greet me with the usual kind of compliments. But what this man said to me meant more than all the applause I received during the course of the evening. He managed to stutter and stammer that a certain part of the program had meant so much to him that it seemed to him joyful, sorrowful and a multitude of other things which he simply could not express, much as he tried. When he finally stopped I gathered that he meant to tell me that the music represented to him an epitome of life. The piece in question was the first movement of the Tschai-kowsky concerto."

In spite of occurrences of this kind there are also unpleasant *contretemps* to which the traveling musician is subject. Miss Powell had her share of these and one in particular is worth relating.

"I realize that a Brahms sonata is a pretty heavy dose for some audiences and on a certain occasion I arranged to place some light and simple pieces immediately after one of these so that the hearers would feel altogether disconcerted. Before beginning I noticed a baby in the audience. It was 'goo-gooing' considerably and I had my misgivings as to what might happen during the Brahms sonata. Strangely enough it kept remarkably quiet and the sonata went off well. Then I started Schumann's 'Träumerei.' No sooner had I played the first ten bars than there arose loud 'goo-gooes' from the baby. I was disconcerted and I stopped and addressed the audience, telling them that I had them in the hollow of my hand and did not want to lose them, that the baby was undoubtedly a dear one but that I could not continue while it 'goo-gooed.'

"Still the mother did not make the slightest attempt to leave. I played a little further and the same performance began again. I came to an abrupt halt in anger and told the audience very emphatically that the concert hall was not a nursery.

"Then the mother took the hint, got up and left and the audience broke into applause. I played the rest of the music, still trembling with rage though fortunately I managed to control my bow.

"Another time I was informed by a woman that I was the second great musical attraction they had had during the year. The previous one had been an 'Italian orchestra.' I was puzzled and asked the woman for

forget to play it in a way that will convey this emotion to the most uninformed listener. To accomplish this end musicians should cultivate the habit of listening to themselves, to hear their own playing objectively. This is a thing that is by no means as easy as it seems, but the importance of which cannot be over-estimated.

"In general I have noticed that violinists are better musicians than pianists. The violinist, you see, has to play in quartets,



At Columbia, S. C., Miss Powell and her accompanist, Waldemar Liachowsky

he has to play in orchestras. The pianist does not and the moment the average pianist tries to accompany a violin piece disaster follows. They can play in time but for some mysterious reason they are not rhythmic. For all this I do not mean that musicians—pianists, violinists, or any others—should devote hours upon hours to mere technic. That is the fault of the pupils of Sevcik, of the Prague school of violin playing. They can play scales and trills, and have a nice, pleasant tone but they miss the higher aspects of their art. It goes without saying that an excess of technical drudgery will rob a player's work of precisely those elements required for its greatness and generality of appeal."

H. F. PEYSER.

Frank Damrosch Resigns as Conductor of Oratorio Society

Frank Damrosch presented his resignation as conductor of the Oratorio Society of New York at a rehearsal of "Elijah" in Carnegie Hall last week. He stated that his sole reason for wishing to be relieved of his duties as conductor, a position he has held twenty-two years, was that his work as head of the Institute of Musical Art occupied so much of his time that he was unable to do justice to the Oratorio Society. Later the society held a meeting at which it was decided to ask Mr. Damrosch to reconsider, and this he agreed to do on the condition that his work be lightened, either by the giving of fewer concerts or the engagement of a competent assistant. A decision on these conditions is expected this week following Wednesday evening's performance of "Elijah" at Carnegie Hall under Mr. Damrosch's direction.

Mme. Jomelli's Success in Milwaukee

MILWAUKEE, March 21.—Ever since her initial success in Milwaukee at a Calumet Club concert, the return of Mme. Jeanne Jomelli to a Milwaukee concert stage has always been marked as a special ballad treat. Mme. Jomelli was most cordially received at the Pabst Theater on March 16, when she again appeared under the direction of Mrs. Clara Bowen Shepard. She offered a splendid program of German, French, Dutch and English songs. The accompaniment by Charles Gilbert Spross was well nigh faultless. Many of the songs possessed the charm of novelty and all of them were given full artistic value in the

M. N. S.

Annual Tour of Paulist Choristers

CHICAGO, March 27.—The Paulist Choristers of Chicago, a remarkable singing body enlisting 150 men and boys under the direction of the Rev. William T. Finn, has just arranged for their fourth annual tour East. They will travel in their own special train and visit only large cities. The tour opens in St. Louis Monday, April 24, and goes as far East as Philadelphia.

C. E. N.

"Quo Vadis?" in New York April 4

The final performance of the season of the Chicago-Philadelphia Opera Company in New York will take place on April 4. The attraction will be "Quo Vadis," by Nougès, which will receive its New York première on that occasion.

OPERA "QUO VADIS?" VERY SPECTACULAR

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Brenon shows that he has arranged the many scenes with a fair idea of dramatic interest and effective points of climax, and the libretto, which is in prose form, has many points of excellence. But, after all, "Quo Vadis?" attracts chiefly because



Lillian Grenville and the Statue of "Petrone" in "Quo Vadis?"

of its imposing and spectacular nature, which is ably abetted by the essentially dramatic, frequently illuminative and at times invitingly melodious music of Nougues.

The opera is in five acts and six scenes, showing first the court and gardens of the palace of *Petrone* (or *Petronius*), with *Eunice*, the beautiful Greek slave girl, and her companion, *Iras*, on the day of "The Vigil of the Goddess," decking with flowers the altar of *Venus*. *Eunice* loves her master, the courtly arbiter of fashion, *Petrone*, and the narrative leads on to the end, where *Petrone* discovers her passion, and, satiated with the splendors and the joys of his pleasure-seeking life, accepts her love, which he finds that he reciprocates, and dies with her as the final curtain falls, after an impassive doctor has obligingly opened an artery for each of them and permitted them gently to bleed to death, though, with a due regard for beautiful stage costumes, not a drop of blood is visibly shed. Incidentally, in the story, the love of *Petrone's* nephew, *Vinicius*, for *Lygie*, the Christian maiden, whom he at first seeks to take by force, but finally wins by yielding to her pleas that he accept her religion, is dwelt upon. The faithfulness of the Christians, as sublimely led and inspired by *Pierre* (the apostle Peter), the casting of the devoted ones into the arena, the denunciation of *Neron*, before the crowds of the Coliseum, by *Chilon*, who, having repented of his betrayal of the Christians, shouts to the multitude that their Emperor is a fiend and a traitor, and that it was he who burned the city, and who, for his denunciatory speech, has his tongue torn out by the roots, are other important incidents prominently portrayed.

Dramatic and Picturesque

The situations at times have a great deal in the way of dramatic intensity, at all times are supremely picturesque, and, as presented by a notable cast, including many of the principal members of the Philadelphia-Chicago Company, on the whole convey a praiseworthy sense of earnestness and conviction, considering the period of the story and the essential exigencies and inconsistencies of operatic presentation.

In the succession of scenes the second act is a stupendous setting illustrating the terraces of the Imperial Palace on

the Palatine, with an immense portico on the right, gained by a great stairway with massive pillars, from this view being witnessed the burning of Rome, a realistic tableau with a semblance of masses of flame and volumes of smoke.

This climax follows a festal scene in which crowds of people, dancers, *Neron* and his gorgeous train, etc., appear. The third act is on the banks of the Tiber, with the arch of the great bridge of the Pons Sublicus spanning the river, on which the boats move to and fro, and into which the gigantic *Ursus* hurls the gladiator, *Croton*, after breaking his back. The fourth act is in two scenes, first the prison of the Christians, where is presented one of the most effective scenes and decidedly most beautiful music of the opera, and then the imposing Coliseum, with a grand procession as *Neron* and *Poppee* enter and take their places in the Imperial Loge, with crowds of people massed tier upon tier in wonderfully true representation of the ancient arena. Into the open space is brought the company of Christians, to be taunted and tortured, and "off stage" occurs the imaginary contest between *Ursus* and the bull, the attitude of the spectators, who appear to be viewing it from their seats, giving an adequate idea of the excitement of the ferocious conflict, which ends with the triumph of *Ursus*, who enters bearing *Lygie*, who has been bound to the bull's horns, and for whose pardon *Vinicius*, stepping into the arena and facing the Emperor, successfully appeals, the flight of *Vinicius* and *Lygie* to safety in Sicily being one of the events of the final act.

The fifth act has another beautiful setting, the terraces of *Petrone's* villa at Antium, where, as the filmy-clad dancers glide gracefully about them, to the hymn of *Catullus*, *Petrone* and *Eunice* expire together in the raptures of reciprocal love.

The music of "Quo Vadis?" fits, for the most part, the romantic and elaborately picturesque character of the opera. Jean Nougues shows himself, in this score, to be a composer of fine ability, even if he has not proved that he has great originality in conception of musical ideas. He is, perhaps, open to the conventional charge of being "reminiscent"—for what composer is not, nowadays? Is absolute originality in music possible. Perhaps. But how often do we strike it?

Strains of individuality and even of imaginative conception we may often hear, but as poets since Shakespeare can find nothing new to say—only old thoughts clothed, at times, in language giving them the semblance of newness—so does the latter-day composer find that those who preceded him seem to have given to the world nearly everything possible in the way of musical expression. At any rate, Nougues cannot be praised for much in the way of new musical thought or execution,



Maurice Renaud as "Petrone" and Lillian Grenville as "Eunice" in Quo Vadis?"

are brought to mind. It has not a little of the sort of melodization—often of a frankly sweet and flowing simplicity of the French school, though the methods of Debussy are not employed. In whatever of "modernity" it may possess, there is naught—or very little, at least—of Richard Strauss, though, as said before, in some of its most glowing effects it bespeaks the influence of Wagner.

Nougues's score, on the whole, is marked by simplicity, in the latter part of the opera in particular, the orchestration being for the most part rich and colorful, with a pleasing preponderance of strings, woodwinds and harp, even if it never impresses as the work of genius.

The melodization, for the most part, is in the orchestra, the music having the "modern" touch in that there is little but recitative and declamation for the voices, and few, if any, set pieces in the way of the conventional aria, duet, trio or quartet, though "tune" is not altogether absent. The most beautiful music, as already stated, occurs in the first scene of the

Eunice, in the first act; the fittingly elaborate accompaniment of the pretentious scenes in the Coliseum, and, again in gentler, more sympathetic strain, the love music of *Petrone* and *Eunice* in the last act. The dance music in the second act also is well written and effective.

The Work of the Principals.

It does not seem necessary to speak at length of the work of the individual members of the extensive cast, though it may be stated that every one of them is worthy of individual praise. Lillian Grenville, whose beauty and charm have so often won admiration this season, is a *Eunice* fair enough to capture any *Petrone*, noble Roman though he be, and on Saturday evening she captured her audience as completely as she did Mr. Renaud in the character of the ancient arbiter of fashion. Miss Grenville created the part of *Eunice* in the original production of the opera, in Nice, and it is one that suits her in every way. She was a picture of loveliness, indeed, on Saturday evening, and acted with alluring grace and tenderness, her caressing of the marble statue at the end of the first act making one pity the warm flesh-and-blood *Petrone* for what he was missing—though, fate be praised, he got the real thing later, even if it didn't last long. Miss Grenville has not much real singing to do as *Eunice*, but what there is to do she does well, in tones clear, sweet and stronger than, as heard in some other parts, it was supposed that she possessed.

Alice Zeppilli also was pretty and appealing as *Lygie*, acting the rôle of the Christian girl with simplicity and feeling, and singing in tones that were pure and true, though she had not much opportunity to show her vocal capability. Renaud had dignity and courtliness as *Petrone*, his superb baritone being used with fine effect; Dalmorès acted with earnestness and sang with fervor in ringing tenor tones as *Vinicius*, and Dufranne, as *Chilon*, using his sonorous voice, as usual, artistically, made a deep impression with his acting, especially in the realistic expression of horror and agony after *Chilon* has his tongue torn out, and other conspicuous parts were, with noticeable competency, taken by Huberdeau, as *Pierre*, or *Peter*; Arimondi, as *Neron*; Crabbe, as *Sporus*, an inn keeper; Nicolay, as *Demas*, and Eleanor de Cisneros, who had such a cold that printed slips asking the indulgence of the audience were passed about, but who, nevertheless, made an imposing and magnificent *Poppee*, though she did not make much pretense of attempting to sing the few measures of her rôle.

Local Society Men in the Cast

Of especial interest to many in the audience was the appearance of Walter and Arthur Wheeler, local society men, both of unusual height and almost gigantic frame, who were, respectively, *Ursus*, the servant of *Lygie*, and *Croton*, a gladiator. Walter Wheeler was the more prominent of the two, and was at times very much in evidence, acquitting himself with decided credit. He looked a veritable giant, in his striking half-clad barbaric costume, and proved his Samson-like strength when he brought in his big brother Arthur and

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Marie Cavan as "Iras" Decorating the Statue in Jean Nougues's Opera "Quo Vadis?"

though, on the other hand, one cannot justly say that he has in any way copied or imitated others. His music "suggests," one may say, rather than resembles. At times, for instance, it suggests Wagner, especially in the first act, and it has much of the spirit and manner of Massenet, and bits of Puccini, in several of his operas,

third act, where the Christians are seen in prison, the prayer of the devoted ones, and especially the song in which *Peter* counsels his followers, being highly effective as pure and appealing melody, the orchestration at this point deserving to be selected as the best in the score. Other points of notable excellence are the aria of

BRILLIANT CLOSE TO BOSTON SEASON

Garden's Superb "Manon" Feature
of Last Week—"Girl"
Brings Final Curtain

Boston, March 27.—The second season of the Boston Opera Company came to an end on Saturday, the 25th, with two of the most brilliant performances in the history of the company, with ovations for the singers and directors, and audiences that packed the house to the limit of its capacity. Mary Garden sang in Massenet's opera at the matinee performance, the last of the subscription series, and there has seldom been more enthusiasm in the Boston Opera House. With Miss Garden were Edmond Clément as *Des Grieux* and Dinh Gilly as *Lescart* for the principals. André Caplet conducted. In the evening the opera was the "Girl of the Golden West," which has consistently drawn bigger houses than any other opera performed during the season past, with Florencio Constantino, Mme. Melis and Giovanni Polese in the leading rôles.

Miss Garden's *Manon* was a revelation. The character grew before the very eyes. In the first act a beautiful country girl, already voluptuous and longing vaguely for joys unknown; in the next scene the loving companion of *Des Grieux*; in the third act an all-conquering *Thais*, then a fully developed adventuress, in the gambling rooms of the Hotel Transylvania, and finally, completing it all, a *Manon* in poverty and despair, imploring forgiveness on her knees, dying of a broken heart. There is in Miss Garden exactly that strain of French theatricalism which knows its moment and its effect and equips her, as few other artists of to-day are equipped, to appeal to the spectacular sense in the observer and make the most of such a passage as the phrase at the last, as *Manon* sinks to the ground, "C'est l'histoire de *Manon Lescaut*." Miss Garden's appearance in this part ranks as one of the most important events of the season. Her appearance and the excellent orchestral performance stimulated every one on the stage to the utmost. Mr. Clément has not sung here with more finish and dramatic force. He never failed to reach the utmost that was in himself. The performance was twice interrupted with applause for his efforts. Mr. Gilly was good to hear as *Lescart*. The part was at last sung with the requisite style and knowledge of its traditions.

What is there new that can be said of the admirable production of "The Girl of the Golden West"? The participating singers seemed in exceptional spirits and vocal condition. Mr. Constantino sang with splendid opulence and brilliancy of tone and Mme. Melis was not less remarkable as *Minnie*. Mr. Polese, who has repeatedly proved his unusual worth as a member of the company during the past month, was similarly successful as the *Sheriff*. Mr. Mardones appeared at his best as *Jake*, the minstrel, and so on. Mr. Jordan and Mr. Russell appeared before this performance to bow their acknowledgments of applause. Mr. Russell made these remarks:

"The thing that has pleased me most of all is that this evening makes a new record for operatic performances in this country. This is the 105th performance which we have given according to announcement. No other operatic institution in America has ever come up to that achievement. We have yet to announce an opera and fail to keep our word. Though we have had numerous tight squeezes we have managed always to make good.

"The success of the second season is most gratifying to us. The lack of patronage of the first three weeks was soon forgotten during the following seventeen weeks, when crowded and very often capacity houses were the rule. It proved beyond doubt that our patrons are in sympathy with the policy of the institution and that they appreciate the high artistic standard set by our performances."

Alice Nielsen made her farewell appearances as a regular member of the Boston Opera Company on the 21st and the 22d as *Norina* in "Don Pasquale" and as *Mimi* in "La Bohème." Miss Nielsen will reappear as a guest next season in this city and she sails soon to fulfill European engagements. She has never given better performances here than she did on the concluding nights of her engagement. Throughout the two seasons which she has spent in this city she has been not only one of the most useful but most obliging members of the company, invariably ready to sacrifice her personal convenience for the good of the cause.

In the course of the performance of "La Bohème," on the 22d, Miss Nielsen was applauded warmly when she entered and presented with floral testimonials of regard. It was in this opera that she sang as a member of the San Carlo Opera Company in April, 1907, when that company, under Mr. Russell's direction, performed "La Bohème" in the Park Theater, the performance marking the real origin of the Boston Opera Company. With Miss Nielsen appeared two other members of the original cast, Mr. Constantino and Attilio Pulcini. Mr. Constantino was compelled to pause after his air in the first act, and acknowledge the plaudits. His entire performance was masterly.

Mme. Destinn gave a wonderful performance as *Mme. Butterfly*, with Hermann Jadower as *Pinkerton*, on the 24th. No singer who has appeared here has made the part more greatly tragic, big with "human interest."

The time of the final performance also marked the preparations for the flights of the opera songsters. Mme. Melis announced her departure for Europe on the 29th of the month. She is considering a proposal to appear as *The Girl* when Puccini's opera is given under his direction this Spring in Rome. Mme. Melis and her husband will proceed first to their villa near Naples. Mr. Constantino has engagements in Paris, Madrid and Lisbon for the rest of the Spring and for Buenos Ayres, at the Teatro Colon for the Summer. This will be Mr. Constantino's fourth season in the Argentine capital. Miss Nielsen will sail on the *Megantic* April 26. She will sing in concerts in London and will then proceed to Italy for a rest. For the latter part of the Summer and the early Fall she has engagements in Berlin, Vienna, Munich, Rome, Naples, Paris, and other cities. Lydia Lipkowska and Fely Dereyne will sail for Europe on the 8th of April. Miss Dereyne is going to Paris and then to the Pyrenees. Miss Lipkowska will leave this city for New York in a week and then go to St. Petersburg to join the Russian Opera Company there. Mr. Russell and his family will sail on the *George Washington* March 30. Mr. Russell will arrive first at the headquarters of the Boston Opera Company in Paris. He will visit, among other cities, Berlin, Vienna, Moscow, St. Petersburg and Rome. He will be assisted in his search for new singers by Messrs. Conti and Caplet, the conductors, who will be his fellow passengers on the *George Washington*. Elvira Leveroni, the young Boston singer, will sail for Europe on the *Canopic* April 8, going directly to Naples. She will sing for several weeks at the Naples Opera House. She will appear in Milan, Genoa and elsewhere. Miles. Bernice Fisher and Jeska Swartz will sail for Paris on the 20th of next month. Mr. Menotti will sail for a rest in Europe on the *Cincinnati* April 20th. Mr. Menotti will assist in the production of "The Girl of the Golden West" in Rome, for which the scenery of the Boston Opera House will be used. Ramon Blanchart, José Mardones, Giovanni Polese and Rodolfo Fornari will sing in concerts and for phonograph companies in New York, in the immediate future. Mr. Blanchart will sail for Europe in the latter part of April to appear in concerts during the warm months. Mr. Mardones will sing in opera for several weeks in Madrid and Lisbon.

The repertoire of the Boston Opera Company has been enlarged by the addition of nine operas during the season past, four of these being novelties: "The Sacrifice," Converse; "L'Enfant," Debussy; "La Habanera," Laparra; "The Girl of the Golden West," Puccini. The other operas were Converse's "Pipe of Desire"; Humperdinck's "Hänsel und Gretel"; Massenet's "Manon"; Puccini's "Manon Lescaut"; Verdi's "Otello." The list of operas and the number of performances follows:

"Aida," 6; "La Bohème," 3; "Barber of Seville," 4; "Madama Butterfly," 4; "Carmen," 6; "Cavalleria Rusticana," 6; "Don Pasquale," 2; "L'Enfant Prodigue," 7; "Faust," 4; "Gioconda," 3; "Girl of the Golden West," 9; "La Habanera," 2; "Hänsel und Gretel," 3; "Lakmé," 3; "Lucia di Lammermoor," 3; "Manon" (Massenet), 3; "Manon Lescaut" (Puccini), 3; "Mefistofele," 3; "Miser Knight" (one scene), 3; "Otello," 5; "Pagliacci," 5; "The Pipe of Desire," 3; "Rigoletto," 4; "The Sacrifice," 4; "Tosca," 5; "Il Trovatore," 4; "La Traviata," 3.

OLIN DOWNES.

La Scala Again Wants Constantino

Boston, March 27.—Constantino received a cablegram last week from the La Scala in Milan making the annual offer of an engagement for the Spring season, beginning April 15. Several years the La Scala has been making every effort to secure Constantino's services, but his other engagements have prevented his accepting these offers. Although he will be in Europe the middle of April, he will remain there but a few days, leaving the last of the month for Buenos Ayres. D. L. L.

Kitty Cheatham will give her annual Easter matinee at the Lyceum Theater, New York, on April 17.

SEVENTH BIENNIAL OF MUSIC CLUBS

Singing of Prize Song, "Villa of Dreams," by Mabel Daniels, Feature of
Opening Session of Convention in Philadelphia

[By telegraph from a Staff Correspondent]

PHILADELPHIA, March 29.—The steady onward growth of musical culture in the United States is finding definite expression and representation this week in the seventh biennial festival and convention of the National Federation of Musical Clubs, which is being held at Philadelphia. Since the fifth biennial, held at Memphis, Tenn., four years ago, the organization has made rapid strides in importance in a number of ways, the most striking of which has been the definite stand which the federation has taken for American music and the establishment of its prize competition for American composers.

The present biennial will be marked by the retirement of Mrs. Charles B. Kelsey, the national president, after very active service for the two terms permitted by the constitution. It was at Grand Rapids, Mich., Mrs. Kelsey's home, that the sixth biennial was held, on which occasion the prize-winning compositions by Henry Hadley and Arthur Shepherd were performed.

The seventh biennial opened brilliantly on Monday evening, when the New Century Club, in the hall of its beautiful club house, gave a reception to the delegates. The Philadelphia speakers to bid the delegates welcome were Elizabeth Lowry, president of the New Century Club; Mrs. Samuel S. Burgin, president of the Matinée Musical Club; Mrs. Thomas H. Fenton, president of the local biennial board, and Morris Earle, president of the Orpheus Club. The response was made by Mrs. Kelsey, who brought out the fact that the federation was the greatest non-professional body working in the field of musical endeavor. There was a violin solo by Dorothy Bible and the company sang America's best makeshift for a national hymn.

The Business Session

By Tuesday morning all were in form to begin the regular business of the session. Many familiar persons were in evidence, among them Mrs. Jason Walker, of Memphis, Tenn., chairman of the American Music Committee; Mrs. Adolf Frey, of Syracuse, the treasurer; Mrs. Claude L. Steele, of Muskogee, Okla., auditor; Mrs. Julius E. Kinney, of Denver, former president; Mrs. F. S. Wardwell, of Stamford, Conn., plan of study committee, and many others.

The morning business session was held in the rooms of the Orpheus Club, on Chestnut street. There were reports of the recording secretary, Mrs. George Frankel, of St. Louis, who was not present; the corresponding secretary, Mrs. Alexander Rietz, of Chicago; the treasurer, Mrs. Frey; the auditor, Mrs. Steele; the credentials committee, Mrs. Burgin in charge; the librarian, Mrs. Frank E. Cooke, of Fredonia, N. Y.; and the district vice-presidents—Eastern, Mrs. John P. Walker, of Freehold, N. J.; Middle, Mrs. Arthur Bradley, of Cleveland; Southern, Mrs. John Fletcher, of Little Rock, Ark.; and Western, Lelia C. Elliott, of Coffeyville, Kan., not present. Mrs. Kelsey presided over the meeting.

Mrs. Bradley urged greater definiteness of purpose now that the organization is so powerful and far-reaching.

Mrs. Jacob R. Custer, of the Amateur Musical Club of Chicago, in the "discussion of club work," which formed part of the morning's program, gave an interesting account of a work in which her club has engaged to help young musicians and at the same time to promote an excellent philanthropic work. This consists in a plan by which young artists are engaged by the club to give free concerts at various charitable and philanthropic institutions, being paid from five to ten dollars each for the service. In order to obtain the money for this purpose the club gives annually one concert, at which the best artists in Chicago volunteer their services. At the last of these concerts the Musical Art Society volunteered, as well as Mr. Letz, concertmaster of the Chicago Orchestra, Mrs. Tewksbury and Jeannette Durno. One thousand dollars was raised, which is not drawn upon in the present year, as the fund from the preceding year is not yet exhausted. Thirty-eight free concerts by the young artists employed have been given. There are seven violinists, nine singers and eleven pianists on the club's list, and they have averaged four engagements each.

Singing of Prize Song

On Tuesday afternoon the first concert by representatives of federated clubs was

given. These concerts are a very practical demonstration of the standards reached by the various clubs, and that on Tuesday afternoon showed these standards to be in many cases surprisingly high.

The feature of the concert stimulating the most curiosity was the singing of the song "Villa of Dreams," which took the prize of one hundred dollars offered by Mrs. J. R. Custer for the best solo work in any field by a woman of any one of the federated clubs. The composer is Mabel Daniels, of Brookline, Mass., who also took the one hundred dollar prize offered at the same time by Mrs. E. H. Brush for the best concerted work by a woman of the federation. The song was sung, and very well sung, by Lambert Murphy, tenor, of New York, and proved to be a work of poetic beauty and emotional freshness, and not without a marked vein of individuality. Miss Daniels accompanied the singer, contributing to a lucid and convincing interpretation of her work, which aroused the audience to a display of enthusiasm. Mrs. Custer gave her prize to the composer, and also presented her with the "Brush Prize," in the absence of Mrs. Brush. "Two three-part songs, with accompaniment for two violins and piano," won the "Brush Prize," but only the "Villa of Dreams" is to be heard at the biennial.

Mrs. Frank O'Meara, contralto, of the Schubert Club, of St. Paul, covered herself with glory by her singing of songs by Saint-Saëns, Strauss, Lang and Del Riego. She has a voice of very distinguished quality, as well as an extremely attractive stage presence. The piano playing of Genevieve Berry, of the Fortnightly Club, of St. Joseph, Mo., was also something of a revelation. She played the Liszt D Flat Etude and the Brassin-Wagner "Ride of the Valkyries," and showed remarkable talent.

Mrs. S. H. Davis, of the Wednesday Afternoon Club, of Bridgeport, Conn., sang an air from "The Prophet" in true grand opera coloratura style, and Mrs. Edward Gram, of Milwaukee, also particularly distinguished herself in songs by Schneider, MacFaydn, Chaminade and Rachmaninoff. She had the exceptionally fine accompaniments of C. B. Smith, of Philadelphia, who also accompanied several others of the singers and who, though he sprained his ankle during the course of the concert by slipping from the platform in moving a piano, nevertheless played out his part of the program.

Mrs. Charles Dolloff, of the Concord Musical Club, Concord, N. H., played a Paderewski theme and variations with confident technic and rugged strength in the climaxes. Bessie Bird, contralto, of the Marcato Club, Clarksburg, W. Va., was very pleasing in songs by Schira and Carrie Jacobs Bond. A more than ordinary grace and delicacy of touch were displayed by Laura E. Matthews, of the Music Study Club, of Newark, N. J., who with Mrs. James G. Switzer played a Chopin Polonaise for two pianos. Mrs. Charles Haupt, of the Fransohnian Society, Sayre, Pa., played a Chaminade Ballet neatly, and Marie E. Ruemmle, of the Rubinstein Club, of St. Louis, Mo., put imagination and fervor into a Schumann "Aria" for piano, a Brahms Capriccio and a Gabilowitsch Theme and Variations.

The program also contained violin solos by Mrs. Alice Blackman, of Danbury, Conn., contralto songs by Mrs. John Roberts, of Jamaica, N. Y., and the "Silhouettes" of Arensky, for two pianos, played by Mrs. Boris Ganapol and Mrs. Sherrill, of Detroit. Marguerite Ried, of Fredonia, N. Y., did well with Liszt and Leschetizky compositions. The standard of the concert throughout was in the main remarkably high. The program was in charge of Mrs. George V. Harvey, of Chicago, and Mrs. Perley Dunn Aldrich, of Philadelphia.

Wednesday night will bring forth the prize-winning compositions, at least those by George W. Chadwick and Horatio Parker, in the federation competition. These will be given at a concert by the Philadelphia Orchestra.

ARTHUR FARWELL.

Morton Adkins Engaged by Aborns

Morton Adkins, the baritone, who has been heard in recitals in the principal Eastern cities, has been engaged by the Aborn Opera Company for the rôle of *Sharpless* in "Madama Butterfly," opening in Baltimore April 17. The company will play a week's engagement there and a week each in Washington and other Southern cities.

Lhévinne a Sensation in Berlin

[By Cable to MUSICAL AMERICA]

BERLIN, March 29.—Josef Lhévinne scored a sensational success at his concert last night. O. P. J.

DUKAS OPERA LAST NOVELTY OF SEASON

[Continued from page 1]

and in the third act *Ariane* rejoices in her friends' renewed interest in life, manifested in their decking themselves in sartorial finery of all sorts. Tumult is suddenly heard without. *Bluebeard* has returned and the peasants have attacked and wounded him. The wives crowd together in terror. The tyrant is carried in, bound. *Ariane*, after dismissing the peasants with thanks for their noble impulses, cuts his bonds and the other women crowd about him in pity. But now *Ariane* inquires which of them is willing to accompany her. Freedom so complete, so undreamed of, they neither expected nor desired, and one by one they seek the side of their husband. Slowly, accompanied by her silent nurse, *Ariane* departs, while the wounded *Bluebeard* holds out his arms toward her beseechingly.

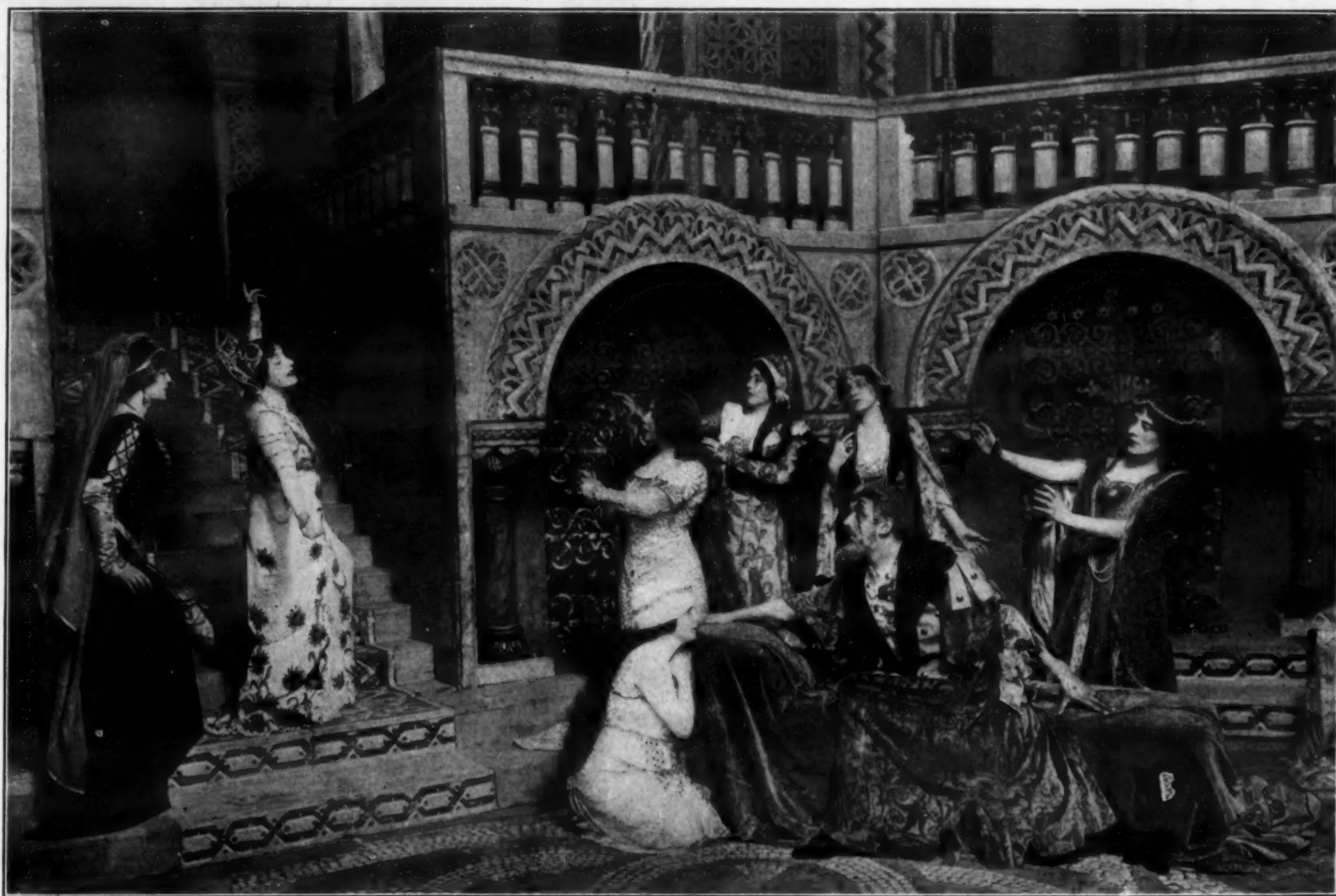
"Ariane" the Dominating Figure

Unusual profundity of significance is evidently not to be sought in this tale. Its symbolism, nevertheless, is as patent as that of "*Pelléas*" is obscure. From first to last it is the figure of *Ariane* that dominates the scene, the remaining *dramatis personæ* serving merely as feeble foils to reflect her strength of mind and adamant firmness of purpose. She is the emancipator of her sex from a condition of servitude by no means irresistible, but deriving, through ages of convention the semblance of power greater than it actually possesses. She is an ideal toward which the average woman aspires, but somehow dreads to attain. She is of a type about as far in advance of the woman of the present as her submissive sisters are behind. She is of the kind that the man not necessarily loves but which he admires in spite of himself for daring to take the lists against him on matters wherein he has hitherto held sway undisputed from time immemorial.

Ariane's contemplation of the servility of her unconverted sisters is not without a mixture of contempt.

"Why are you complaining, if you were happy in your darkness?" she asks somewhat scornfully as the five women hesitate to follow her to the light in the second act; and she lays no forcible insistence upon their accompanying her to unnamed and unknown regions at the close.

This fantastic libretto requires little further comment. It is written in simple prose which would ill brook musical setting in the old style of operatic composition. Its serious defect is its almost total lack of action, and in this instance the want of external occurrence is not compensated by psychological workings of particularly stirring



Scene from the Last Act of "*Ariane et Barbe-Bleue*," Showing "*Ariane*" (Miss Farrar) Leaving the Castle as "*Bluebeard*" (Mr. Rothier), Wounded, Is Surrounded by His Five Wives, Who Refuse to Desert Him

ultra modernism cannot be said to mark a radical departure in the direction of originality. It contains no features not previously encountered in the writings of the average contemporaneous revolutionist in music. The tonal idiom of Dukas has been made familiar to New Yorkers through his extremely ingenious little orchestral scherzo "*The Sorcerer's Apprentice*."

The present composition—his first opera by the way—shows no fundamental changes of style. It contains much of extreme cleverness of workmanship, it has moments of considerable beauty, dramatic forcefulness and also of extreme dullness. Dukas leans strongly upon Debussy in his employment of whole tone scale effects with all the consequent progressions of augmented chords, bitter dissonances that frequently defy analysis and the indeterminate tonalities. He avoids, on the other hand, the almost constantly subdued dynamic scheme of Debussy with its intense monotony and shows himself capable of at-

outburst which breaks from the orchestra as *Ariane* leads the five women from darkness into the light. It offers a striking contrast to the undeniable dullness of most of what has preceded in this act. It has been said that the test of a great composer is his ability to exult. Dukas has this ability, even though he can scarcely be accorded the distinction of true greatness. But it cannot be said that in the subtlety of his impressionism he has always equaled his confrère.

Dukas is neither highly strong nor original as a melodist and it is only when he forgets his Debussyanism that he becomes a melodist at all. He has used certain representative motives, though not in the Wagnerian manner. In the first act occur some of his best thematic ventures. The showers of amethysts and later of diamonds call forth, not only dazzling swirls of orchestral color, but several tangible, diatonic melodies as well. The invisible chorus of the five women affords another beauty spot. Its fascination is further enhanced by a weird *ponticello* effect in violins and violas, the instrumentation growing gradually more complex as the song proceeds.

In the jewelry episodes it is worth noting that, while Dukas had the process of six different door openings to paint, he has succeeded in husbanding his resources well enough to avoid any pronounced sense of excessive sameness of coloring.

The second act, after wildly dissonant introductory harmonies, ushers in strong Wagnerian echoes. Several "*Parsifal*" motives stand forth boldly, unblushingly. *Klingsor's* Flower Maidens made themselves heard in a very literal repetition of the melody of their chorus "*Komm komm, holder Knabe*." With the entrance of the beams of sunlight we hear flickerings of the "*Feuerzaube*." *Ygraine* signals to a peasant by waving her hair and the orchestra accompanies her motions faster and faster, quite after the manner of its accompaniment of *Isolde's* scarf waving. In the last act we hear several times that downward leap of a tritone which in the "*Ring*" denotes *Fafner*.

A Reference to "*Pelléas et Mélisande*"

There are other reminiscences not necessarily Wagnerian. One is, in fact, a direct quotation, for when *Ariane* asks *Selysette* the name of one of the women and receives the reply *Mélisande*, the orchestra reproduces note for note, and in the same key and rhythm the motif heard at the opening of the third scene of "*Pelléas et Mélisande*." In the third act we also hear what sounds suspiciously like a reminder of a theme in Rimsky-Korsakoff's "*Scheherazade*."

As may be gathered from the foregoing the musical interest in "*Ariane*" centers in the doings of the orchestra. The vocal parts are excruciatingly difficult and yet totally unattractive. The unmelodic character of their intervals makes it a matter of small importance whether or not the singers strike the notes correctly. Moreover, their effect is often utterly lost by the heavy dynamics of the accompaniments.

There is much rhythmic complexity in this score and a glance at it will reveal many changes of time on a single page. As for intricacy of notation Dukas runs Reger a close race, for from the first beat of almost every bar accidentals constantly nullify the indicated signatures.

To sum up it may be said that "*Ariane*" is musically most attractive in the first act. The second, with its Wagnerian reminiscences and wearisome stretches of "*Pelléas*" is saved by its imposing close, and the third, except for a graceful, non-Debussyish opening scene, and the wild orchestral tumult at *Bluebeard's* return appears merely dry and dull on first hearing. *Ariane's* departure is delayed an unseemly length of time, the orchestra repeating over and over a series of phrases of small interest in themselves.

The production was in every way worthy of the Metropolitan. The scenic effects were admirable, the fall of the jewels in the first act being particularly well managed. A movingly beautiful effect was the entrance of the sunlight into the dark cellar. This was subsequently marred, however, by a change of lighting when the door opened showing night instead of day, in defiance to the directions of the score. The departure into the garden of the six women formed a picture of great beauty.

An Artistic Triumph for Miss Farrar

First honors among the singers must go to Geraldine Farrar for her wonderful *Ariane*. One is almost at a loss where to begin and where to end the praise which should be showered upon her. To mention the beauties of her impersonation would be to recapitulate every incident of the opera. Miss Farrar occupies the stage from beginning to the end, yet not a moment passes without some detail of subtle beauty striking the beholder. Her calm defiance of *Bluebeard*, as he first questions her temerity, was superbly expressed. As she kneels over the women in the cave, the candle light illuminating her face, she presents one of the most exquisite pictures ever seen on any stage. In the last act her look of half-sorrowful, half-contemptuous pity at the weak, dependent, vacillating wives of *Bluebeard* conveyed a world of meaning, infinitely more eloquent than words. Her voice was at its best and her enunciation perfection. Sunday's audience gave her many curtain calls after each act.

Bluebeard, who sings but eighteen bars, was adequately done by Mr. Rothier. Miss Wickham was competent as the *Nurse*. The five wives were efficiently done and Mr. Ruysdael sang well the short part of a peasant. The work of the orchestra was superb from first to last and Mr. Toscanini, who conducted this prodigiously intricate work from memory, fairly outdid himself. He received an ovation before the third act.

H. F. PEYSER.

Mahler Too Weak to Sail

Gustav Mahler was too weak to sail for Europe this week, and passage which had been engaged for him on the *George Washington* for Thursday had to be canceled. His condition has improved but slightly.



Scene from Second Act of "*Ariane et Barbe-Bleue*," Showing "*Ariane*" (Miss Farrar) Leading "*Bluebeard's*" Five Wives from Their Imprisonment

import as, for instance, in "*Tristan and Isolde*." Furthermore, its appeal is to the few. Its emotions are not broadly, universally human. Substantial food for the spirit it does not afford.

The musical setting with which Paul Dukas has provided this dramatic scheme, while bearing the essential hall-marks of

taining to a virility of expression altogether foreign to the products of the latter.

There are a number of bounding, surging, exultant climaxes in the three acts of "*Ariane*" that quite overshadow in power the episode of *Pelléas's* return from the castle vaults in "*Pelléas et Mélisande*." The most noteworthy of these is the broad

UNIQUE RECITAL OF SPANISH MUSIC

Mme. Cuéllar Makes a Pleasing Impression at New York Début

MARIE CUÉLLAR, pianist, gave a program of original nature on the evening of Wednesday, March 22, at Mendelssohn Hall, New York. Mme. Cuéllar is Spanish and the program was composed entirely of Spanish compositions, chiefly, however, by one composer. The program was as follows:

Albéniz, Suite Espagnole, (a) "Granada" (Serenata); (b) "Seville" (Sevillanas); "Chants d'Espagne," (a) Prelude, (b) "Seguidillas"; Suite, "Iberia," (a) "El Albaicín," (b) "Evocation," (c) "Triana," (d) "Fête Dieu à Seville"; Malats, Serenata Española; Capricho (composed for and dedicated to Marie Cuéllar); E. Granados, Two Danses Espagnoles; Larregla, Iota! Viva Navarra!

A program of this nature might well be expected to be something in the nature of a new sensation. The characteristic Spanish idiom in music is usually heard in this country only in primitive folk songs and dances and not in works of more highly developed nature, as in the case of those upon the program. Full of charm as many of these works are, there is nothing in them to call forth the expression of emotional depths. They call for grace, vivacity, delicacy of sentiment and brilliance, and these qualities the pianist brought to her performance in abundant measure.

There is in Mme. Cuéllar something of what is known as the "natural" musician—impulsive, naive and spontaneous in expression—which lends charm to her playing. This quality, together with the presentation of her unique program, gives her a particular place in the piano world, apart from pianists who challenge criticism through the interpretation of traditional masterpieces. In this special field of her choice Mme. Cuéllar finds a sympathetic and effective medium of expression.

As a pianist she has unusual suppleness of wrist and forearm and contents herself with a normal and beautiful tone, of fine velvety quality. Her contrasts of shading are managed with taste, as is also her pedaling. She took certain liberties with straightforward rhythms, and, as a Spaniard dealing with Spanish music, presumably had the right to.

Of the Albéniz works the "Iberia" was the most interesting "evocation" of this suite, being not without suggestions of Debussy. Chopin's influence is also evident in the Albéniz compositions.

The large audience present was much interested in the program and gave many evidences of pleasure, demanding an encore at the close of the program.

ARTHUR FARWELL.



Mme. Marie Cuéllar, the Spanish Pianist, Who Made Her New York Début Last Week

Comments of the daily press:

In playing this music Mme. Cuéllar displayed a facile technique, considerable force and a variety of tone, and a strong rhythmic feeling.—*Reginald de Koven in the World*.

She had chosen well and with discretion. She has a complete understanding of the color and emotional content of her native music and she plays with grace and spirit.—*The Morning Telegraph*.

The program was made up of Spanish compositions by Messrs. Albéniz, Malats, Granados and Larregla. These Mme. Cuéllar played in a manner that pleased an audience which was composed in large part of her compatriots.—*The Herald*.

She played with a good deal of spirit and with manifest understanding of the character of the music.—*The Sun*.

ally that his conducting was the finest that has been heard in Detroit this season. Under his magic baton the band of Cincinnati players is merged into a living, breathing instrument, responsive to the least touch of its gifted leader, capable of every effect, and effective to the very utmost.

The program began with the well-worn "Unfinished" Symphony of Schubert, to which the wealth of "nuance" and the fine sympathy of Stokowski's reading lent new life. Ippolitov-Ivanov's three "Caucasian Sketches" proved an interesting novelty. The first, the finest of the group, is a remarkable description in tone of the rugged scenery of the Caucasus. Stokowski's flexible temperament and his absolutely flawless rhythmic sense, essentially Slavic characteristics, were ever apparent in these numbers. In the third sketch, labeled "March of the Sardar," he fairly took the audience off its feet with his wonderful rhythm, and was recalled five times to bow to the most stormy applause. As a closing number Strauss's "Tod und Verklärung" was given a reading of exceptional dramatic intensity and power.

Although a soloist is really not a necessity at all at a Stokowski concert, one was added, by way of good measure, in the person of Mme. Jeanne Jomelli, who sang Saint-Saëns's "Hymn to Pallas Athene" and Debussy's Recitative and Aria of *Lia*

from "L'Enfant Prodigue." The audience received her most cordially, and she added as encores "Dich Theure Halle," from "Tannhäuser," and the "Ave Maria" of Bach-Gounod.

On Sunday afternoon and evening, March 19, the Russian Symphony Orchestra, under Modest Altschuler's direction, appeared in a pair of concerts at the Garrick Theater. In spite of the smallness of the orchestra, Altschuler did some excellent work with the forces at his disposal.

Nina Dimitrieff and Lealia Joel-Hulse were the soloists, the former singing an aria from Tchaikowsky's "Pique-Dame." The program of the afternoon concert engaged the services of three other soloists, Frank Ormsby, tenor; Bertram Schwahn, baritone, and Nikola Sokoloff, violinist.

The ninth morning concert of the Tuesday Musicales offered one of the most interesting programs of the series. Emily McKibbin was heard in three movements from the Brahms F Minor Sonata for piano, and Mrs. Mary H. Christie in three numbers for organ, besides the society's string orchestra, which is making good progress under Mrs. Heberlein's direction, and the society's chorus.

E. H.

SECOND WHITE HOUSE MUSICAL

Alexander Heinemann, Lilla Ormond and Alma Stenzel Give Program

WASHINGTON, D. C., March 27.—The President and Mrs. Taft gave the second musicale of a series in the White House last Friday night. Before the musicale there was a dinner, at which the guests were Major General Leonard Wood, chief of staff of the army, and Mrs. Wood, and others of the army and navy circle, intimate friends of the President and Mrs. Taft.

The musical program was given by Alexander Heinemann, the great German *lieder* singer; Miss Lilla Ormond, the noted American mezzo-soprano, and Alma Stenzel, of Berlin, pianist. It was as follows:

"Es Blinkt der Thau" and "Der Asra," Rubinstein, Prologue from "Pagliacci," Leoncavallo, Mr. Heinemann; Ballade, G. Minor, Chopin, Miss Stenzel; "Chant Hindou," Bemberg, "Envoi des Fleurs," Gounod, "Fêtes Galantes," Hahn, Miss Ormond; "Auf Flügeln des Gesanges," Mendelssohn-Liszt; Valse Caprice, Strauss-Tausig, Miss Stenzel; "From the Land of the Sky Blue Water," Cadman, "Leezie Lindsay," Old Scotch, "May, the Maiden," Carpenter, "Spring's Singing," MacFadyen, Miss Ormond; "Erlkönig," and "Wohin," Schubert; "Die Beiden Grenadiere," Schumann, Mr. Heinemann.

"ORPHEUS" PLAYED, DANCED AND SUNG

Isadora Duncan, New York Orchestra and Local Chorus Combine in Chicago

CHICAGO, March 27.—The most artistic portion of the several-sided entertainment forwarded by Walter Damrosch and Isadora Duncan Saturday evening at the Auditorium was the singing of Rose Lutiger Gannon in the revival of Gluck's "Orpheus and Eurydice." For this occasion the New York Symphony Orchestra had been judiciously augmented with Chicago instrumentalists and a considerable native chorus had been enlisted to vocalize the emotions of the lovelorn *Orpheus* as Isadora Duncan essayed to vitalize them through the medium of her original but somewhat limited and stilted art. The years have not seemingly added to the grace of an art that drew its outlines from the Etruscan vase and the classic frieze, with all credit to Isadora Duncan as an innovator who created a barefoot school of pedalists. Now that the blush is off the function and sensation has passed beyond the matter of diaphanous drapery the public has been led to hope that her originality might take some new form of grace, but this was not realized in "Orpheus" save as it came through the plaintive, haunting threnody of the music, for it was monotonous, not momentous. Considering the care and enterprise that marked Director Damrosch's revival of this classic and Damrosch's interpretations are always interesting and worthy—it is a matter of regret that it should have not more poignantly appealed. It sufficed for the entire first part of the program and at all times found the orchestra and chorus and, as previously remarked, the vocal soloist adequate. In the German dances of Schubert Miss Duncan was far more agreeable, likewise in "Moment Musical" and "Marche Militaire." In the "Beautiful Blue Danube" her admirers found much to rekindle enthusiasm and the waltz of Brahms served a poetic purpose in satisfying for a spirited recall.

C. E. N.

STOKOWSKI'S CONDUCTING ELECTRIFIES DETROIT

Cincinnati Orchestra Leader Classed with Weingartner and Mahler—Climax to Detroit Season

DETROIT, March 24.—In place of the defunct Pittsburgh Orchestra, the Cincinnati Symphony Orchestra appeared at the Light Guard Armory Hall last evening for the concluding concert of the series arranged by the Detroit Orchestral Association. Thanks to the enterprise of Manager James E. Devoc, a portion of music-loving Detroit had a foretaste of this organization's work earlier in the season. The board of managers of the Orchestral Association realized at the time that in the Cincinnati organization it would have an orchestra of exceptional merit for the last concert this year.

Leopold Stokowski's conducting is virtuosic orchestral conducting of the very first order. Indeed, it is difficult to find anything other than superlatives for describing his work, and it is no exaggeration whatever to say that as a conductor he is only to be classed with such Titans as Felix Weingartner and Gustav Mahler. As a corollary to this it follows quite natu-

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Dear MUSICAL AMERICA:

Let us begin with a song. It is always well to start off the day with a merry lay. Therefore this from the Boston Transcript, entitled "Our Mary":

Mary, Mary, quite contrary,
How does your garden flower;
With purple arts and shady parts
And interviews once every hour.

From Mary Garden to Blue Beard is not a very long step, so we will take that next. At the time that you get this they will be producing "Ariane et Barbe Bleue" at the Metropolitan Opera House. The opera company sends out an advance notice of this work in which it is called the Dukas-Maeterlinck opera.

Why drag in Maeterlinck? Ariane, you know, is a woman of destiny—the woman of Blue Beard's destiny, in fact. Five of his wives have already disappeared and the populace is becoming aroused. This is a way that the populace has, even to the extent of mixing in other people's business. While it is a habit that cannot be corrected, it can, nevertheless, sometimes be turned to account on the stage, or on occasions such as the French revolution.

Now Maeterlinck makes Blue Beard out to be not such a bad fellow. He has no bloodthirsty desires, no wish to leave behind him a long record of murdered wives. He is merely looking for the ideal woman, and in his search meets with nothing but a series of disappointments. The women he has found up to the time of Ariane's appearance, while beautiful enough, have been weaklings and slaves, and have accepted his tyranny without so much as offering an amusing or interesting resistance. Therefore Blue Beard shuts them up in a dark cellar and tries again.

Ariane knows most of what has happened, and guesses the rest. She therefore walks into Blue Beard's palace with her eyes wide open. She is not interested in the silver keys which she may use to unlock all the treasures that are at her disposal. She is interested only in the golden key, which she is forbidden to use. It leads her, of course, to the other wives cringing in the dark dungeon, of whom she would soon be one were she not a woman of destiny.

She has already given Blue Beard a shock, for when he tells her that by using the golden key she has lost the happiness he planned for her, she replied that the happiness she desired "lives not in darkness." She must know all.

Blue Beard tries to suppress her by force, but at this opportune moment the populace becomes aroused. Ariane faces the mob and says calmly that Blue Beard has done her no ill, whereupon they refrain from slaying him. By this time Blue Beard begins to become interested in Ariane.

Well, it's an interesting play and symbolic enough for a pre-Raphaelite, or a Rosicrucian. Ariane, great, free and ideal, tries to free the other five wives, but they refuse to be freed, preferring slavery, tyranny and protection to the great world outside. Ariane receives Blue Beard in the castle when he is brought back from a disastrous fight with his enemies. The populace, aroused now for the last time, escort Blue Beard into his castle, having him first properly gagged and bound, and expect the wives to order his death. Ariane merely frees him, and goes "far away where she is still awaited." The slave wives gather around Blue Beard, but his gaze is fixed on the vanishing Ariane.

There is something for your suffragettes to ponder. There is the type of your ideal woman through the powerful and still beautiful. In the days of naïve and youthful enthusiasm. I used to imagine that such presentations of the ideal would take the world by storm and promptly remodel the race. Like Shelley I would have believed that merely to put a good idea out into the world was tantamount to having it univer-

sally adopted. In those happy days I used to think that people were greedily anxious to be the greatest and best kind of people that they possibly could be, and that they would, therefore, seize upon every new and beautiful idea that came within their range and, like good pragmatists, put it to use.

Ah, me, how contact with this cruel world changes one. And how it takes down from the wall the pictures that we must look at all our lives long and quietly puts them into a different frame. Maeterlinck's "Ariane et Barbe Bleue" would once have looked to me like the sunset, spreading its refulgence over the whole world. Its frame would have had to be big enough to frame the sky. Now the frame is shrunk, and while the picture is none the less beautiful, it is hung alongside of so many other pictures that it is wellnigh lost in the mass. It is merely the song of one singer with his "scheme of the weal and woe."

The question is—and that is the reason I have brought the matter up—do these idealizations, however beautiful, produce any real, final result upon the race of men? Are they looked at by the world as the pretty fancies of poets, or do the truths and the beauties in these pictures creep quietly into the hearts of men and, in the long run, contribute to the making of a better, a more ideal race? Who can say?

The Metropolitan Opera House's advance circular of the opera prints "Music by Paul Dukas" in twelve-point, and "Libretto by Maurice Maeterlinck" in ten-point type. "Libretto!" Ye gods! Maeterlinck reduced to ten-point and to the condition of being a librettist, under the twelve-point grandeur of Paul Dukas! Oh, well, why get into a rage? It does no good. One only wears oneself out and the old world goes on the same.

The circular says that "Mr. Dukas is a man who takes his art most seriously." I am glad somebody does. Also he is dutiful and modest. He would not leave his professional duties at the Conservatoire to attend the production, and efforts to persuade him to have his photograph taken for publication have been all in vain. Perhaps he had happened to look in a mirror just before the request!

We learn further that a distinguished French critic says of his "Ariane"—"Dukas reaches the same end as Claude Debussy, but by a different route." Well, I am going to outdo Gibbon. I shall write a book on the decline and fall of French criticism. When French critics become hypertrophied to the point where they cannot tell the original from the real, something is rotten in the state of Denmark. Which proves that I am an Irishman.

In telling you the other day about the horn player Reiter, I left out one thing—the reason for his leaving the Boston Symphony Orchestra. Gericke was the conductor at the time and he was rehearsing a Brahms symphony. He wished a horn passage to be played in a certain way and Reiter persisted in doing it another way. Being reprimanded, he finally said: "I played him so mit Brahms, I play him no order way." This event coincided with his rediscovery by his wife, who was to him "as the mouse is to the eagle," and he then left for other climes.

Last week I told you about "Jean-Christophe." Here is a man named Cook who has got him beat a mile in a book called "Chasm." There is a count in this book who, believe me, is some musician. We learn that he was

"Solving the mystery of G flat and F sharp which binds the two hemispheres of the keys into a sphere."

"The recurring question and response hinted of final answer, the music moved toward some climax not to be divined. Gathering energy and meaning, it swept through B flat, E flat, across F sharp and moved with deepening bass through clear and luminous chords of B and E and A, dropping a sharp at every beat, and then there came, in lieu of the expected B, a chord of stars, the Pleiades, a B flat, E and G, and, far below, a mystery and a thunder called C sharp."

Rolland will turn pale when he finds such a foeman in the field of musical literature.

Speaking of choice bits of musical literature, I cannot refrain from giving you at least one stanza of a poem entitled: "On Hearing Jomelli Sing," by Agnes Paschal McNeir. It is published in the Houston Chronicle.

I have heard how the nightingale will sing
With its breast against a thorn,
In ecstasy, till its sweet life goes
From the wound of that cruel prong.
The bird forgets what he leans against
As he hears his own sweet song,
And pours out the music the tender notes,
While his life lasts, to prolong.

There are seven more stanzas and, not having the poem entire, I assure you you are losing much. I have always had my doubts about that legend of the nightingale singing with its breast against a thorn. I think it is a downright nature fake. If any sensible nightingale, through inadvertence, managed to get its breast against a thorn, why, it would naturally back off, but I may be wrong and it may be possible

that in the exquisite words of the poet "the bird forgets what he leans against."

The rebellion of the geese in "Königskinder" at the Halle Opera House in Germany is no nature fake, however. When civilized people, the Latin races excepted, do not like a singer they are supposed merely to refrain from applause, or, perhaps, to write something very horrid about her in the paper next day.

Geese are not expected to have any such sense of propriety, and this fact, coupled with an ignorance of the goose nature, provided the possibility for the rebellion of the Halle geese at the substitute singer.

The use of animals upon the stage is likely to be beneficial in promoting a popular knowledge of natural history, but my advice to composers is to learn something about the nature of animals they employ before giving them positions of responsibility upon the operatic stage.

Lewis Carroll, long ago, uttered his classic caution against the bandersnatch and the Jub-jub bird, although not specifically to opera composers. Composers, however, will, nevertheless, do well to heed his advice as well as henceforth to beware the frumious goose.

I see that the critic of the New York Tribune, in his book on "The Pianoforte and Its Music," has bravely attempted a definition of classical music—a pathway of aspiration which even angels might fear to tread. He says:

It is music written by men of the highest rank in their art. * * * It is music written in obedience to widely accepted laws, disclosing the highest degree of perfection on its technical and formal side, but preferring æsthetic beauty to emotional content, and refusing to sacrifice form to poetic, dramatic, or characteristic expression.

It is about as easy to subscribe to this as to the athletic fund of one's alumni association. Fortunately, it relieves Beethoven from the awful charge of having written classical music, for it is largely through his having broken all "widely accepted" laws of his time that he has come down to us. Or, rather, he could not write music which represented him truly without breaking those laws.

As for obedience, it is a strong mind that can contain this concept and the thought of the Fifth Symphony at the same time without an explosion. As to preferring æsthetic beauty to emotional content, I confess to some mental confusion in trying to straighten out this thought.

That æsthetic beauty and emotional content are, or can be, mutually exclusive, is really a new and fascinating idea. I had always supposed that emotional content, if beautifully expressed, resulted in æsthetic beauty, and how you are going to get the beauty without the content is more than Mephisto can see. I should as soon expect to get the taste of a nut without cracking the shell.

Unfortunately for the above definition, beauty, æsthetic or otherwise, and content, emotional or otherwise, cannot thus offset each other, as desiderata in an art work. It is an error in the fourth dimension. It is well not to sacrifice form, that is some logical kind of form, to anything, but, as for me, I would not slave over this preservation of formal perfection for the ends of "æsthetic beauty." If "æsthetic beauty" is the end, or one of the chief ends of classical music, that again lets Beethoven out. For I can scarcely see Beethoven

Walk down Piccadilly
With a poppy or a lily,
In his mediæ-val hand.

I fear that the author of the above definition must have been thinking of Mendelssohn.

In the author's chapter on "National Schools," in the same book, he speaks of the "tentative" efforts of MacDowell to call into service the melodies of the Red Men of North America and has "no doubt their influence will some day be felt."

Yes, some day in the future, perhaps, some American composer will take up this idea of using Indian melodies. What a novel and interesting idea. How strange that no one has thought of it before except MacDowell.

Elinor Glyn, the famous author of "Three Weeks," has been talking in London about American men. It is a mistake to imagine that they think only of making money. He reads little. Books are outside of his line. Music and pictures are the perquisites of fortune rather than priceless things in themselves, but the American man understands how to grasp new ideas. Besides, he gives his wife everything she wants.

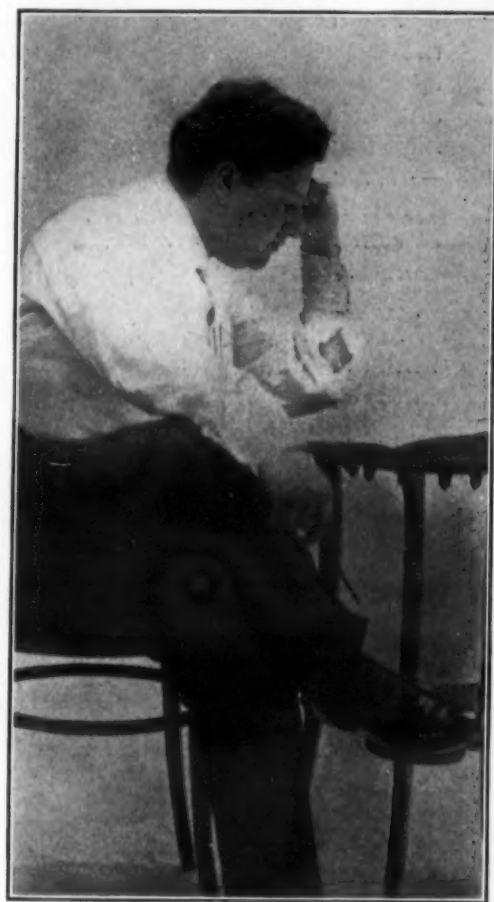
As to music being a perquisite of fortune, I suppose you have yourself noted the ease with which a fortune can be turned into music and the great difficulty in turning music into a fortune. Elinor Glyn is on the right track. A recent incident in St. Paul proves it.

A subscriber to the guarantee fund of the St. Paul Symphony Orchestra was recently approached by Mr. Kalman, president of the organization, who wished him to do better than the three hundred which he had subscribed on a previous occasion.

"Say, Kalman," said this evident Glyn type of American man, "if you will fix it with my wife so I won't have to attend the concerts I will make it five hundred!"

Your Mephisto.

SGAMBATI IN ROME PRAISES NEW OPERA BY MR. MILDENBERG



Albert Mildenberg, the American Composer, at Work

Praise from Giovanni Sgambati, who has sustained the reputation of classical composition in Italy, means much and Albert Mildenberg, the American composer, justly cherishes the opinion expressed by the noted Italian of his new opera, in a letter received lately by Mrs. P. A. Callan, of New York. Sgambati writes:

"It has been a matter of great interest to me to know personally Mr. Mildenberg, whom I remember you spoke to me about. He has played numerous parts of his opera for me and I predict for him a great success. His composition shows very serious purpose, is well written, and he has produced a work of charm and value for the singer, those singers who can charm."

"His style of composition approaches very closely the Italian and it is easy to count on a cosmopolitan success for this work (succès cosmopolite) and for his becoming the first composer of rank in the composition of grand opera in North America."

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Theodore Spiering

Conducts One-fourth of the Season's Philharmonic Concerts

What the Papers Say Concerning His Work as Conductor

The symphony, presented as the second number on the programme yesterday was Beethoven's third, "The Eroica." The performance given it by Mr. Spiering was imbued with a spirit wholly artistic, and it was marked by a fine sense for symmetrical proportions. He won for himself much applause during the afternoon.—*New York Sun*.

Mr. Spiering again showed ability as a conductor; his exposition of the "Eroica" symphony was well proportioned and well balanced with abundant life and energy and rhythmical sense, even though there might at times have been something more of precision and of finish. It is not a grateful task to act as a substitute in such a manner as Mr. Spiering has been called upon to do, and he has shown excellent musicianship.—*New York Times*.

The orchestra was in excellent form and there was much applause from a large audience. Dvorak's symphony was so well played and well received that Mr. Spiering asked his men to rise in acknowledgment of the applause.—*New York Herald*.

Mr. Mahler, now happily convalescent, should esteem himself fortunate as the possessor of a concert master in the person of Mr. Theodore Spiering, who could replace him so efficiently at need. Mr. Spiering, at those concerts of the Philharmonic which the illness of his illustrious chief caused him to conduct, has shown himself possessed of aptitudes of orchestral leadership far beyond those which might ordinarily be expected from a concert master, however capable as such. Though following necessarily along lines already laid down, Mr. Spiering has shown not only original interpretative ideas, but the power to express them convincingly. There is nothing tentative about his conducting, for his grasp and control of his orchestral forces was immediately evident. Equally evident was the confidence felt in his ability by the men under him as shown by their playing.—*New York World*.

Mr. Spiering acquitted himself of his difficult task most creditably and won much applause.—*New York Evening Post*.

Having had the benefit of only a single rehearsal with the orchestra of which he is the first violin, Theodore Spiering acquitted himself remarkably well as far as the observer could judge. There were no signs of awkwardness in his movements, and he appeared to have his orchestra well in control. The playing of the band under his guidance was particularly effective in the closing work by Bossi, the "Intermezzi Goldoniani."—*New York Press*.

Mr. Spiering made an excellent impression, especially in Bossi's "Intermezzi Goldoniani," leading with spirit and authority. Both he and Mr. Busoni were applauded loudly by audience and orchestra.—*New York Tribune*.

Mr. Spiering has made an enviable position for himself in his own capacity, and his achievements of Friday and of yesterday have proven him a musician of wide equipment and a conductor of force and ability. He gave an admirable reading of the Beethoven "Eroica" symphony, well balanced and well contained. Mr. Spiering was received with enthusiasm.—*New York Mail*.

It was fortunate indeed for the Philharmonics that during Mr. Mahler's long indisposition so able a substitute as Mr. Spiering again proved himself at yesterday's concert was at their disposition. . . . All the essentials of orchestral playing necessary to bring out the many beauties of the work were present in its interpretation yesterday, and Mr. Spiering conducted with much feeling, force and discretion.—*New York World*.

The purely orchestral numbers of the programme were Svendsen's admirable "Carnival in Paris," Tchaikowsky's "Francesca da Rimini" and Dvorak's "New World" symphony—familiar music, all of it, and all admirably read

by Mr. Spiering, though it might be wished that he would not follow Mr. Mahler in the pursuit of garishness, but bring to the fore again the muscularity of string tone for which the Philharmonic Society used to be famous.—*New York Tribune*.

Mr. Spiering has proved a valuable substitute and gains in style and impressiveness at each event.—*New York American*.

Mr. Spiering again conducted with skill and dignity, earning several well deserved recalls.—*New York Evening Telegram*.

Gustav Mahler had not recovered sufficiently from his protracted attack of grip to conduct yesterday's Philharmonic concert, so Theodore Spiering had another opportunity to demonstrate that he is quite as able a leader as a concert master.—*New York Evening Post*.

Mr. Mahler was still ill and Mr. Spiering once more assumed the conductor's position, and once more proved that he is a capable leader. There was at times, notably in the Dvorak symphony, a slight uncertainty in the rhythms, but all in all, the orchestra played well, with fine spirit and excellent ensemble. Mr. Spiering's reading of the beautiful Mendelssohn overture was specially commendable. The spirit of the sea was in it. The Greig suite went well, too, with incisiveness and good regard for rhythm.—*New York Tribune*.

It can be said without fear of contradiction that the audience was well pleased with the concert, and it may not be too venturesome to add that there was reason. Mr. Spiering conducted the orchestra through the devious programme with a good measure of skill and authority and barring a few small slips, near the end of the symphony (including stopped horns), the playing of the orchestra was commendable.—*New York Sun*.

The Philharmonic Society gave its fourteenth concert in the regular series last evening in Carnegie Hall. Mr. Mahler was still ill and unable to conduct, and his place was filled, as it has been at the last preceding concerts of the society, by Mr. Spiering, the concert master. He has already shown his competence in this capacity and he obtained results in many ways excellent last evening.—*New York Times*.

The Philharmonic Society is fortunate in having as its concert master (orchestral prime minister) so able a musician and conductor as Theodore Spiering. For the third time he has now conducted the Philharmonic Orchestra, and very creditably indeed.—*New York Evening Post*.

While there was evidence of deep disappointment on the part of the audience assembled at the National Theater yesterday afternoon when it was learned that Gustav Mahler would be unable to conduct the New York Philharmonic Society for the second concert in Washington, the leadership of Theodore Spiering, the concert master, was so scholarly as to cause the music lovers to forget the fact that Mr. Mahler's illness prevented his direction of the orchestra.—*Washington Post*.

Keen regret of the audience at the National yesterday afternoon when it learned Gustav Mahler was not to conduct the Philharmonic Society concert, because of illness, was allayed, in part, when the orchestra had played the first few measures of Beethoven's Sixth Symphony, under the direction of Theodore Spiering.

Mr. Spiering gave the instant impression of being an intelligent and scholarly conductor, and this conviction grew as he led his orchestra through the pastoral symphony and later conducted Weber's overture to "Oberon," the Weber-Weingartner "Invitation to the Dance," and Liszt's "Las Preludes" with splendid effect.—*Washington Times*.

The Philharmonic Orchestra gave its second concert in Washington this season yesterday afternoon, Ernest Hutcheson, piano soloist.

Owing to the illness of the conductor, Gustav Mahler, Theodore Spiering, concertmaster, conducted an entirely different programme, arranged at the last moment, most satisfactorily.—*Washington Herald*.

Yesterday afternoon's concert was conducted by Theodore Spiering, who wields the baton in the absence of Gustav Mahler.

Theodore Spiering in his reading of the symphony showed himself to be equipped with all the necessary qualifications of an earnest and studious director. Throughout the playing of the symphony he kept the orchestra well in hand and regulated the diffusion of tonal volume and coloring with scholarly reserve and confidence.—*Brooklyn Standard Union*.

In his absence, the concert master of the society, Theodore Spiering, as recently in Carnegie Hall, when this request programme was presented, was the conductor officiating. He had not lead his men more than half a dozen measures in Mendelssohn's "Fingal's Cave" when it was clear that Mr. Spiering was fully capable of taking up the baton that Mr. Mahler had temporarily laid down. As minutes elapsed it was also seen that Mr. Spiering was in fine accord and sympathy with the instrumentalists. He did not seem so much a master of them as he was at one with them. He coaxed out of the woodwind choir the hollow murmurs of the cave, and with equal finesse led the shimmering strings to pictures of the glancing lights on the watery floor of the cavern. Finally, he gave robust voice to all of the choir, mellow brassy and all, in the composer's awed and worshipful reflections upon the vastness, splendor and mystery of the scene.—*Brooklyn Daily Eagle*.

Gustav Mahler's indisposition continues. The concert of the Philharmonic Society at Carnegie Hall yesterday afternoon was conducted by Theodore Spiering, the concert master of the orchestra, with an ability that commanded the respect of a large audience and won for him marked evidences of approval.—*New York Evening World*.

Mr. Spiering conducted with spirit and was called out several times to acknowledge the applause of a large audience.—*New York Herald*.

Owing to Mr. Mahler's indisposition, Mr. Theodore Spiering, concert master of the Philharmonic Society, conducted their concert at Carnegie Hall yesterday afternoon and did it well. With clear, rhythmic beat and no little temperamental energy and personality Mr. Spiering manifested at once his orchestral control and did thoroughly efficient work.—*New York World*.

His place on the conductor's stand was taken by Theodore Spiering, the concert master of the orchestra, who fulfilled his task with competence.—*New York Times*.

Theodore Spiering was called upon once more last night to conduct that excellent body of musicians, which he did in a way that proved creditable to himself and acceptable to the audience.—*New York Press*.

The performance of these numbers was creditable to Mr. Spiering's skill as a conductor.—*New York Times*.

Although necessarily following along the lines already laid down by Mr. Mahler, indications were not wanting that Mr. Spiering possessed an individuality and definite ideas of interpretation of his own, and it was evident that the orchestra played with confidence and sympathy under him.—*New York World*.

Mr. Mahler, being still indisposed, Mr. Spiering conducted. The Strauss composition, one of the most successful achievements of the orchestra earlier in the season, was played with great spirit, and the Beethoven symphony so pleased the audience that Mr. Spiering was recalled a number of times at the close of the concert.—*New York Herald*.

GENA BRANSCOMBE'S COMPOSITIONS GIVEN

Unique Recital of Songs and Instrumental Selections at the
Woman's Philharmonic

On Saturday, March 18, a recital of the compositions of Gena Branscombe was given at Studio No. 839, Carnegie Hall, under the auspices of the Women's Philharmonic Society of New York. The composer interpreted her own works at the piano, and was assisted by Beatrice Fine, soprano; R. Norman Joliffe, baritone; Samuel Gardner, violinist, and Norma Sauter, violinist.

The touch of poetry and distinction is upon all of Miss Branscombe's work. Her music is throughout intense in the revelation of personality, a personality rich in emotion, in both harmonic and melodic color sense, and in spontaneity and impulse. Miss Branscombe has an inexhaustible and unusual melodic fantasy, which, unbridled, races and bounds, and again pauses in tender and wistful moments. She never allows her extraordinary harmonic sense and striking modulatory scheme to interfere with her sense of strong and expressive melodic line; nevertheless, she plunges recklessly into harmonic mazes from which she is rescued by a saving and impulsive harmonic intuition which justifies her tonal excursions.

Among the best of the songs sung by Mr. Joliffe were "Krishna," exquisitely varied in its harmonic color; "Dear Little Hut by the Rice Fields," with its tender far-away atmosphere; "The Face of All the World," a swift voyage from sunlit love down to the pit of death and back again, and "There's a Woman Like a Dewdrop." Mr. Joliffe sang with a fine spirit and dash, and a resonant voice, which carries well.

The astonishingly bold and dazzling "Hail, Bounteous May," on Milton's poem, was sung with spirited bravura by Miss Fine, who achieved an equal brilliance in "If You E'er Have Seen," a very remarkable setting of a nonsense song by Thomas Moore, daring and joyous in its reckless coloratura and coming from the very soul of music.

Samuel Gardner played well a number of violin solos, by far the finest of which was "By the Sea," which is rich and deep, with splendid bigness of rhythm. "At the Fair" is droll with its country fiddle tunes, and is very well made. Mr. Gardner is a violinist of true promise.

Miss Sauter played a number of obbligatos, with a tone of excellent quality and with sympathetic interpretation. Both violinists played the difficult music on very short notice and signally distinguished themselves. The crowded audience was justifiably enthusiastic over the recital.

A. F.

Franklin Riker's Success in the Concert Field

Franklin Riker, the tenor, has been meeting with signal success in the concert field during the Winter. During the present month he has appeared twice in Toronto, where he gave a recital at Conservatory Hall and sang before the Women's Musical Club. His recital program was made up of four groups, Italian and French, English Ballads, German Songs and American Composers. Among the composers represented were Tosti, Debussy, Clay, German, Wolf, Richard Strauss, F. Morris Class, Henry Holden Huss, MacDowell

PRIMA DONNA'S VISIT TO WELL-KNOWN MANAGER'S HOME



The group shows Mme. Nellie Melba, on the right; Mrs. F. H. Snyder, the St. Paul manager (center), and Mme. Melba's cousin, Mrs. Purchase

WHEN Mme. Melba made her recent tour to this country she, like many other musical celebrities who have visited St. Paul, availed herself of the opportunity to spend a few days at the beautiful country home, "Cross Roads" of Mrs. F. H. Snyder. Mrs. Snyder has long been prominent in St. Paul's musical affairs, and through her efforts the great opera companies, orchestras and concert artists have paid frequent visits to that city.

and the singer himself, who has done considerable work in original composition.

At the Women's Club he repeated his American group with the same success and created a fine impression. Mrs. Riker played his accompaniments and received much praise for her work.

Mr. Riker teaches at two studios in New York, in the Eighty-sixth Street Studios and at Carnegie Hall, where he is continually occupied with his pupils.

Vocal Recital at American Institute of Applied Music

Avis Day Lippincott, soprano, and Bess Stephens Lanham, mezzo soprano, were presented by McCall Lanham in a recital at the American Institute of Applied Music, New York, on March 21. The two singers created a highly favorable impression at the outset in a duet from Rossini's "Stabat Mater." Mrs. Lanham afterwards sang with a voice of great purity and with excellent style Secchi's "Lungi dal Caro Bene," Hahn's "Si mes Vers avaient des Ailes" and Thome's "Sonnet d'Amour." After these she gave an admirable rendering of an air from "Hérodiade" and of several songs by Ronald Ware and Cowen. Mrs. Lippincott pleased in a series of num-

bers by Purcell, Mozart, Monsigny, Arne, Ware and Woodman, and also did most effective work in a duet with Mrs. Lanham from "Madama Butterfly."

Plays Piano Thirty Hours, Fifteen Minutes, and Breaks World's Record

SOUTH BETHLEHEM, PA., March 20.—The world's record for continuous piano-playing was broken to-day by Lewis Thorpe, secretary of C. M. Schwab's Bethlehem Steel Company Band, who played classical and popular musical selections for thirty hours and fifteen minutes and finished in good condition. It is said that the nearest approach to this record is a performance of twenty-eight hours and eighteen minutes by a pianist named Waterbury.

Wagner as a Pianist

One striking incident which Wagner narrates in his autobiography, which is soon to be published, relates to his being summoned from school to the bedside of his dying father. On arriving he was taken aside by his mother and told to play the piano for the dying man. He did so, and as the strains died away his father turned on his pillow and whispered: "I wonder whether he will ever develop a talent for music?"

GREAT CONTRALTO WITH PHILHARMONIC

Ovation for Schumann-Heink on
Her Reappearance in New
York

The reappearance before a New York audience of Schumann-Heink, the contralto, after a year's absence, was the distinctive feature of the last Philharmonic concert of the season, given in Carnegie Hall on March 21. Mr. Spiering, who of course conducted, had placed nothing on the program that savored of novelty—the "Tannhäuser" overture and Bacchanale, Strauss's "Till Eulenspiegel" and Beethoven's Fifth Symphony being the orchestral numbers—so the immense size of the audience must be ascribed in large measure to general desire to welcome back the beloved soloist.

Mme. Schumann-Heink was heard in *Waltraute's* plea for *Wotan*, from the first act of "Götterdämmerung," and the well-worn *Adriano* aria from "Rienzi." It was several minutes before the applause quieted down sufficiently for her to begin when she first appeared, and after the "Rienzi" number she was recalled until one fairly lost count of the number of times. Of floral offerings there were all kinds and conditions. She, in turn, gave of her vocal best. She voiced the sentiments of *Waltraute* with a breadth and eloquence of appeal simply incomparable. As for her marvelous tones, they seemed to increase in plenitude, warmth, lusciousness and color as she proceeded. For sheer sensuous beauty of timbre it would be hard to imagine anything to surpass her voice as it sounded in the "Rienzi" aria. And, as has ever been the case, she imparts to her delivery a heartfelt emotional profundity, the sincerity and spontaneity of which would exert their effect with a voice ten times inferior. Schumann-Heink is still unsurpassed among contraltos.

Mr. Spiering did good work in the accompaniments and in the Strauss and Beethoven, the latter receiving an excellent interpretation along conventional lines.

Pupils of Mme. Charbonnel Show Promise

PROVIDENCE, March 21.—The second in a series of student musicales given by the pupils of Mme. Avis Bliven Charbonnel took place at Mme. Charbonnel's residence, in Governor street, Wednesday afternoon, before a large audience. The numbers were rendered in an admirable manner which showed careful training. Several of the pupils showed marked ability, and special mention is due Stuart Ross for his excellent interpretation and splendid technique. G. F. H.

A Reading of Puccini's "Girl"

Another large and interested audience listened to the second "opera musicale" given by Anne Shaw Faulkner and Marx E. Oberndorfer at the Plaza Hotel, New York, on Thursday morning, March 23. The work studied was "The Girl of the Golden West," the story of which was read by Miss Faulkner to the musical accompaniment of Mr. Oberndorfer. Some remarks on Puccini and his work prefaced the treatment of the opera in question.

St. Petersburg's annual season of Italian opera came to a close with "Traviata" with Sigrid Arnoldson and Mattio Battistini as the stars.



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NEW ORLEANS VIOLINIST REPEATS OLD TRIUMPHS

Mark Kaiser Arouses Demonstration at
One of His Infrequent Public
Appearances

NEW ORLEANS, March 24.—The Saturday Music Circle presented at its last concert one of the best programs of the season. Among the various selections were a trio by Gade and a Rheinberger Quintet, the first violin parts of which were played by Mark Kaiser, the local artist, who again displayed all of those rare qualities which years ago won for him a series of triumphs. It is seldom that Mr. Kaiser consents to play in public, preferring to be heard by his intimate friends; but whenever he does make a public appearance he is certain to be welcomed by a large and demonstrative audience. The Saturday Music Circle will close its season in May, when it will offer the Flonzaley Quartet as the attraction.

The City of Palermo Opera Company presented an Italian version of Ganne's "Les Saltimbanques" a few nights ago. This company was on its way to Guatemala, but, on account of circumstances beyond its control, finds itself lingering in this city. As a whole, the organization is good, offering good choruses, fair principals, neat stage settings, and fresh and clean costumes. Its leader, Signor Canepa, is a first class musician. The "Geisha" and the "Merry Widow" will be the other operas sung during the week.

The recital of Cecil Fanning and H. B. Turpin at Brookhaven, Miss., was a notable event in that city. To Elizabeth McVoy of Whitworth College, who is doing splendid work for the cause of music in the South, was due the engagement of these artists.

The fourth concert of the Lawrence Club was given Monday last. Robert Lawrence was the principal soloist and sang with splendid effect the "Eliland" Cycle. Estelle Davis, mezzo, one of Mr. Lawrence's pupils, made a distinct success, and Mamie Moloney, accompanist, shared in the evening's success. H. L.

CONSERVATORY CHORUS GIVES CHICAGO CONCERT

Columbia School Singers Give Admirable
Account of Themselves in Ambitious
Program

CHICAGO, March 27.—The Columbia School Chorus, an excellent body of singers trained by Louise St. John Westervelt, gave its fourth annual concert last Thursday evening in Music Hall, appealing to a large and critical audience.

Schubert's "Lord is My Shepherd" and two songs of Schumann, "Sinks the Night" and "To the Earth, May Winds are Bringing" gave a taste of their classic disposition and their final group included short songs delightfully done, such as Roger's "Three Fishers," Salter's "Good Night," Cadman's "Butterfly" and Woodman's "With Revels and Wassails." In all these selections the attack and finish, as well as tone quality, were very pleasing.

Zetta Gay Whitson, violinist, gave selections from Mendelssohn and Vieuxtemps, after which Arthur Granquist, the brilliant young pianist, played two Chopin selections with fine care for the poetic intent of the Polish composer.

The chorus sang Saint-Saens' "Night," the solo being given by Miss Weaver, and Grieg's "At the Cloister Gates," the solo work being credited to Miss Price and Miss Smith. George Nelson Holt, the sterling basso, gave three songs in splendid style, selections of Lully, Scott, and a fine song of Daniel Protheroe, "I Send My Heart up to Thee." C. E. N.

Elman's First Omaha Appearance

OMAHA, Neb., March 24.—Mischa Elman appeared in Omaha Tuesday evening under the management of Evelyn Hopper. He had been widely heralded and more than fulfilled the expectations of the large audience which assembled to hear him. He played the "Symphony Espagnole," by Lalo, a sonata by Handel, the Elman arrangement of the Schubert Serenade and miscellaneous numbers, closing in a blaze of brilliant technique with "I Palpit," by Paganini. In his first Omaha recital Mischa Elman won hosts of new admirers and aroused unstinted enthusiasm for his wonderful playing. E. S. W.

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MINNEAPOLIS SYMPHONY STARTS ITS LONG TOUR

One Hundred and Twenty-five Concerts
Scheduled—The Concluding Minne-
apolis Concert

MINNEAPOLIS, March 24.—The Minneapolis Symphony Orchestra left Wednesday evening, March 22, on its annual Spring tour. The tour will last three weeks longer than last season, including in all nearly 125 concerts. The first engagement was in Winnipeg, Can., where the orchestra took part in the three days' western Canada music festival, Emil Oberhoffer conducting. The orchestra will have its own soloists for the tour, including Mrs. Lucille Tewksbury, soprano; Genevieve Wheat, contralto, both from Chicago; Charles Hargreaves, tenor, and Marcus Kellerman, basso, of New York.

The orchestra closed its season Sunday afternoon, March 19, with a popular concert. The Auditorium was sold out two days before the concert and fully 2,000 persons were turned away for lack of seating capacity. The orchestra played in fine form and at the conclusion of the concert Mr. Oberhoffer was called out to receive an immense laurel wreath from an unknown admirer, and conductor and men were given an ovation. The program included a Concert Overture by Franz Dick, the principal of the second violin section of the orchestra, which proved a very melodious and well-written composition. Mr. Oberhoffer not only stemmed from the conductor's stand to allow Mr. Dick to direct his own composition, but he took up Mr. Dick's violin and led the second violins himself during the number.

One of the interesting numbers was the concerto for organ and orchestra by Rheinberger, which was given by Hamlin Hunt, the official organist of the orchestra, and the orchestra. Mme. Staberg-Hall was the other soloist, singing two Verdi arias and Swedish folk songs for encores. Mme. Hall has recently returned to Minneapolis after several years in Berlin studying and concertizing. She has a sweet, well-trained voice.

A concert of more than ordinary interest was the first appearance in public of the Thursday Musical Symphony Orchestra this season. The members of the orchestra are so far as possible all members of the Musical and, under the direction of Arthur Wallerstein, have made most commendable progress. They gave a dignified program, including Mozart's Symphony, No. 34, in C, which was given for the first time in Minneapolis. A charming little suite by Bizet, "Jeux d'Enfants," was given with delightful spirit. The orchestra includes ten first violins, with Mabel Augustine, concertmeister; seven second violins, three violas, three cellos, a flute and drum, largely played by the members. The oboes, horns and trumpets, etc., are played by more experienced musicians. In all there are thirty-six members.

Miss Augustine played the first movement of the Mendelssohn Concerto in E Minor with the orchestra. She has a lovely tone and excellent technique and the orchestra accompanied with good discrimination. The vocal numbers were given by Mrs. Molly Gleason Mulheran, contralto, who sang a group of songs well adapted to her rich contralto voice, and Thomas McCracken, tenor, who sang a group of Cadman songs and answered to two encores.

Five stars from the Chicago Grand Opera Company gave a concert in the Auditorium Thursday evening under the management of Mrs. Frederic Snyder. They were Nicola Zerola, Caroline White, Jeanne Koroiewicz, John McCormack and Rose Alitzka. They repeated the "international" program they have presented in several other cities on their present tour. E. B.

"Louise" Packs Baltimore Theater

BALTIMORE, March 27.—The Chicago Grand Opera Company gave a magnificent production of Charpentier's "Louise" before a brilliant and enthusiastic audience that packed the Lyric. Mary Garden sang and acted the title rôle superbly and Hector Dufranne, as *The Father*, and Charles Dalmorès, as *Julien*, gave fine support. It was the largest attendance of the season and Manager Bernhard Ulrich was in high glee. W. J. R.

Hanover, Germany, is to have a three-days' music festival in June, with Mahler's Eighth Symphony as the central point.

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ECHOES OF MUSIC ABROAD

Berlin Mountain Goes to Dresden Mohammed—Chaliapine Embarrassed by His Theatrical Display of Loyalty to the Czar—Five Pianists for Liszt Festival at Heidelberg—Paris Approves Saint-Saëns's "L'Ancêtre"—Munich Festival Dates

FOR the benefit of those planning their Summer vacation in Europe with reference to the Munich Festivals, the scheme may as well be repeated in detail. The most comprehensive Mozart Festival to have been given at the "intimate" little Residence Theater, ideal frame for Mozart that it is, will open on Sunday, July 30 with "Don Giovanni," which will be followed after an interval of eleven days by "The Marriage of Figaro" on August 10. The double bill of "Bastien und Bastienne" and "Titus" will be given once, on August 15, and on the following day "Cosi fan tutte" will be sung. "Don Giovanni" will be repeated on the 26th, a single performance of "The Abduction from the Seraglio" will be given on the 29th and a second "Marriage of Figaro" will end the series on September 8.

The Wagner Festival's opening performance of "Tristan und Isolde" at the Prince Regent Theater will take place on the day following the first of the Mozart operas. Then the first "Ring" cycle will occupy August 2, 3, 5 and 7 and "Tristan und Isolde" will be repeated on the 9th and 12th.

On the 14th "Die Meistersinger" will be sung for the first of three times. "Rheingold" on the 18th, "Die Walküre" on the 19th, "Siegfried" on the 21st and "Götterdämmerung" on the 23d make up the second "Ring," to be followed by "Tristan und Isolde" again on the 25th and "Die Meistersinger" on the 28th. The 30th will have the fifth and last "Tristan und Isolde"; the last "Ring" tetralogy will cover September 1, 2, 4 and 6, while "Die Meistersinger" will bring the festival to a close on the 9th.

REVERSING the traditional order, as Mohammed will not come to the mountain the mountain must be taken to Mohammed. In other words, the Berlin managers having proved so apathetic towards Strauss's "Rosenkavalier"—which an exuberant theatrical press agent, misled, it may be, by the fact that the name part is sung by a woman, discussed in New York dailies as "Rose the Cavalier" (Heaven save the mark!)—the directors of the Dresden Court Opera have inaugurated a series of special excursions from Berlin for the Dresden performances.

For the sum of \$4.13 a Berliner is taken to Dresden, given a seat in the parquet and brought home again. This provides second-class fare on the train—the Germans have a hard-worked saw to the effect that only Americans and fools travel first-class! Ordinarily, a second-class ticket on the regular trains costs \$2.13 each way and on fast trains \$2.63. The new arrangement, therefore, has decided advantages. State ownership of opera and railroads may be thanked for the possibility of such inducements. The Berliners who went down for the premiere of the new Strauss *opéra comique*, paying \$5.25 for their railway fare and \$6.50 for their parquet seats, may now indulge in repinings at their eagerness to be among the first on the grounds, especially since, as August Spanuth points out, "they had not the advantage of hearing the work in its new and agreeably abbreviated version."

FOR next season Feodor Chaliapine has arranged a "guesting" tour of the principal Continental cities, with at least forty appearances within five months. At present he is singing to, or at, the Monte Carlo audiences that fill the Prince of Monaco's choice little opera house for three months at this time of year, but the public he left in Russia is still chattering about his leading the chorus at the Imperial Marien-theater in St. Petersburg in singing the Russian national anthem, kneeling to the

Czar, who, it happened, was present to hear "Boris Godounoff." All the particulars have not been heard on this side.

At the end of one of the acts, as already intimated, Chaliapine suddenly fell on his knees, facing the royal box, the entire chorus promptly following his example to turn their lungs inside out with the strains

ki's comrade and friend, who, despite his frequent appearances on the imperial stages in Russia, still revels in his reputation as a democrat, to use a sugar-coated term, afterwards realized, himself, the incongruity of his byzantine obeisance and undertook to set himself right in his own eyes, as well as the public's, by explaining in a Moscow newspaper that on the spur of the moment—he himself could not understand why or how—at the sight of the Czar an ecstasy seized him and carried him beyond himself. By way of apology he added that he was, after all, nothing more than a Russian "Muschi," unable to control his emotions at the sight of his Emperor. "I will not deny that I wished with that act to supplicate favor for my friend Maxim Gorki." Whatever Gorki may, or may not be, he is at least consistent in his revolutionary creed and he will scarcely thank his singing

any rate, for its innocence of gallery compromises, if it cannot be recommended generally as wisely chosen.

As the recital giver was desirous of appearing in a dual capacity two of his own compositions—a "Poème tragique" and "Cantique"—were given a place, grouped with six preludes by Scriabine, following that Russian's Sonata, op. 6, composed at the age of eighteen. The first two numbers were Busoni's arrangement of Bach's "Chaconne" and Liszt's Variations on a motif by Bach, while at the end was placed César Franck's Prelude, Chorale and Fugue.

An "N. B." was made on the program of the fact that Laliberté was a pupil of Teresa Carreño and Alexander Scriabine, although the second name is not likely to prove an additional artistic passport for him where "the Russian Chopin" is known.

THERE has been an epidemic of premature death notices in Europe of late. One of the most recent victims was Charles Lecocq, the composer of "La Fille de Madame Angot." To a representative of the Paris *Gaulois* he admitted the other day that he was still very much alive and recalled that it is only a few months since the last time his demise was announced.

On that occasion, he explained, the responsibility lay with a critic who by way of expressing his dissatisfaction with one of his works when it was presented in Brussels, wrote: "Poor Lecocq! Lucky for him that he is dead."

FIVE pianists have promised to assist the "Allgemeine Deutsche Musikverein" to celebrate the centenary of Franz Liszt's birth, from October 22 to 25, and at the same time its own fiftieth anniversary. As the festivities will be held in Heidelberg and the chorus will be drawn from the local Bach Society and Academic Choral Society and the orchestral forces from the municipal orchestra, augmented by members of the Mannheim and Karlsruhe court bands, the official festival conductor will be Heidelberg's Philipp Wolfsum, while Felix Mottl, Richard Strauss and Siegmund von Hausegger also will do baton duty.

Ferruccio Busoni, Arthur Friedheim, of special note as a Liszt player, Edouard Risler and the two Kwasts of Berlin—James Kwast and Frieda Kwast-Hodapp—will be the pianists. The list of singers includes Mrs. Charles Cahier, the American contralto; Ludwig Hess, the Frankfurt tenor; Frau Noordewier-Reddingius, Holland's leading concert soprano; Ilona Durigo, a Budapest contralto of extended reputation outside of her own country; Louise Debogis of Geneva and Johanna Dietz of Frankfurt-on-Main, sopranos; Léon Lafitte, of Brussels, a tenor; Emil Pinks, of Leipsic, also a tenor, and Hermann Weil, a Stuttgart basso.

The official opening of the festival will take place on the afternoon of Sunday, October 22, the Liszt birthday, with a performance of the "Christus" oratorio, but on the previous evening a public rehearsal of the work will be given as a "people's concert" at a low scale of prices. On Monday evening the "Dante" and "Faust" symphonies will be played. Tuesday is to have a matinee of pianoforte music and songs and a miscellaneous evening program with "Tasso," two episodes from Lenau's "Faust," the A Major Concerto, the "Totentanz," the "Mountain" Symphony, the Variations on "Weinen, Klagen," and so forth. A second matinee of compositions for the pianoforte and songs is arranged for Wednesday, while the closing concert that evening is reserved for unfamiliar manuscript works and rarely heard compositions for orchestra and chorus.

THE family and friends of the Widow of Bayreuth have been uneasy over the unsatisfactory state of her health. For the past two months she and her daughter Eva, Mrs. Houston Chamberlain, have been installed at her favorite Winter retreat, Santa Margherita, not far from Genoa, and it was after a long walk of three-and-a-half hours' duration, a short time after her arrival there, that she was seized with hemorrhages and remained unconscious for

[Continued on next page]



WILLIAM MILLER AS "BENVENUTO CELLINI"

Felix Weingartner's "swan-song" as director of the Vienna Court Opera was a production of Berlioz's opera "Benvenuto Cellini." The name part was sung by the Pittsburg tenor, William Miller, who has risen to leading rôles at one of the foremost Continental opera houses from the ranks of the newsboy fraternity. He is making steady progress in the good graces of the Vienna public.

of the national hymn. They sang it as they had never sung it before. Now, that the chorister should assume such an attitude of obsequious humility is quite comprehensible, especially in view of the fact that they were eagerly expecting an increase in salary; but that the proud Chaliapine should place himself in such a position immediately aroused the suspicions of the public.

The big basso, notoriously Maxim Gor-

friend for dragging him in as an excuse for being betrayed into a very theatrical pose by the emotional musical exaltation of the moment.

AFTER making a London début the new pianist from old Quebec, Alfred Laliberté, went over to Paris and played to an audience that spoke the tongue of his childhood. It was an unusual program for an initial appeal, one to be approved, at

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ECHOES OF MUSIC ABROAD

(Continued from page 11)

several hours. Despite her seventy-four years her constitutional elasticity was sufficient to carry her through this crisis, and since then she has been slowly regaining command of her physical forces.

This attack was similar to one she suffered while visiting the Prince von Hohenlohe at Langenburg in December, 1906, and there were recurrences in both 1907 and 1908. The Wagner family's physical adviser, Prof. Schweninger, a Munich specialist, hurried to Santa Margherita when Frau Cosima fell ill. It is probable that she will have less actual responsibility than ever in connection with this year's festival at Bayreuth.

It has taken five years for Camille Saint-Saëns's "L'Ancre" to make the journey from Monte Carlo to Paris, but now that it has arrived it has interested its new public to the extent of filling the Opéra Comique for the first six performances. It is a curious position that Monte Carlo occupies in regard to Paris. The capital of the French republic naturally considers itself the standard-bearer of modern French achievement, and perhaps it is, but over and over again it happens that the new works which the open-minded director of the opera of the little Mediterranean principality persuades his open-pursed prince to produce are imported for Parisian consumption as novelties after intervals of long years. "Quo Vadis" got into Paris only after proving its worth to the satisfaction of Nice and several other provincial cities, and it has been one of the best cards in the hand held by the Isola Frères at the Théâtre Lyrique de la Gaité. "Hans the Flute Player's" long run at the Apollo was the direct outcome of a successful Monte Carlo première.

Three novelties at least—and perhaps more—in one season are Monte Carlo's contribution to Paris this year. "L'Ancre" follows the December production of Massenet's "Don Quixote," and it, in turn, will lead up to Massenet's "Thérèse," already long familiar elsewhere in France. There is a possibility, too, that Mme. Ferrari's one-act "Cobzar," first heard two years ago at Monte Carlo, will be produced at the Opéra Comique.

Saint-Saëns seems to have treated the tragic story of "L'Ancre" with a degree of circumspectness not to be found among his younger contemporaries. "Thanks be to Saint-Saëns!" exclaims *Le Ménestrel's* reviewer. "If this libretto had fallen into the hands of one of our musicians of the ultra-modern school there could not have been enough savage harmonies, ear-splitting chords, trombones, tubas, or noise, tumult and orchestral hurly-burly to make the situation dramatic. Now the composer of "Samson et Delilah," who surely knows his métier as well as these gentlemen, has had recourse to no extravagant means to attain the ultimate degree of emotion; he reaches a paroxysm of pathos with marvelous sobriety. In proof of this it is only necessary to call attention to the second act, that second act so short, so rapidly moving, which lasts hardly a quarter of an hour and which, without noise or din, leaves you under the spell of poignant emotion that fairly breaks your heart." "L'Ancre" is so far from being of the ultra-modern architecture in music drama that it contains duets, trios, choruses, double duos à la "Rigoletto," and elaborate ensembles. The composer's characteristic elegance of style is unfailing in this score, it would appear.

Saint-Saëns is always good "copy," an

Washington Sängerbund in Concert, with Mme. Norelli Soloist

WASHINGTON, D. C., March 20.—The second and last concert of the Washington Sängerbund, Heinrich Hammer, conductor, took place at the National Theater last evening, with Mme. Jennie Norelli, soprano, and Master Elias Breeskin, the "boy wonder" violinist, as assisting artists. Mme. Norelli was heard in two beautiful arias, "Casta Diva," from "Norma," and the "Bell Song" from "Lakmé," which displayed the brilliancy of her voice as well as its flexibility. Young Breeskin as a child was well known in Washington, but he has been abroad studying for several years and this season has been in New York. His appearance in his home city on this occasion was something of a triumph. The

ever-fertile resource in time of anecdotal drought. It is now being told of him that on one occasion he was asked by a lady to play something to a party of friends that would not be beyond their comprehension. "Play a piece suitable for a pack of donkeys," she explained.

The amiable Saint-Saëns promptly perpetrated a fantasia on Bellini's "Casta Diva," a drawing-room show-piece utterly devoid of any musical value. The moment it was ended one of the men guests jumped up, rushed to his astonished hostess and, clasping her hand ecstatically, exclaimed, "I am sure you got him to play this beautiful piece for my benefit!"

DISCUSSING in *T. P.'s Magazine* "The Crisis in the Vocal Market," Hermann Klein points out that the conditions affecting the livelihood of the English professional singer have been growing steadily worse for some years. Mr. Klein appears to have developed into a sort of self-anointed home missionary. A year or so ago, after his return to London from several years' "unappreciated" association with New York's music life he undertook to divulge to the English the truth about the American metropolis as a music center; now he tries to picture to them the truth about themselves, but if he has distorted actualities in this case as he did in the sorry mess he made of his portrait of New York, they will be quite justified in applying their own Henry Arthur Jones's words, "We can't be as bad as all that." As a matter of fact, however, Mr. Klein's latest little preachment, noted in last week's *MUSICAL AMERICA*, is particularly timely, as any one familiar with musical conditions in England can testify, and it is to be hoped that the fiasco he made of his earlier exposé will not prevent his public from taking him seriously in the present instance.

For the congested condition of the professional ranks, which receive 350 new recruits every year, he holds the music schools responsible, in that they supply "a system of wholesale musical education without proper safeguards or adequate control." He reflects that "for a first-rate singer there is always work"; but he asks, how many British singers are genuinely first rate? How many are sufficiently gifted even to approach the front rank? To both of these questions Echo promptly answers, "How many?" But that same echo is similarly garrulous when we apply these questions to conditions in our own country, as well—a very upsetting sort of echo to have around! Mr. Klein makes the sensible and perfectly safe suggestion that the music schools should raise their standard and limit their professional output. How many of them will?

STATISTICS indicating the trend of public taste exercise a powerful fascination over the European mind. A referendum that has been carried out in *Excelsior*, an illustrated periodical published in Paris, with a view to discovering the operatic predilections of the general public, resulted in the following eloquent figures:

Bizet's "Carmen," 14,679 votes; Massenet's "Manon," 11,547; Charpentier's "Louise," 8,676; Delibes's "Lakmé," 8,167; Massenet's "Werther," 7,873; Ambroise Thomas's "Mignon," 6,903; Gounod's "Mireille," 6,018; Rossini's "Barbier," 4,761; Puccini's "La Bohème," 3,687; Verdi's "Traviata," 2,802. There is significance in the fact that while "Mireille" is credited with over 6,000 votes neither "Faust" nor "Roméo et Juliette" appears on the list.

J. L. H.

Sängerbund sang several German choruses, and the Washington Symphony Orchestra added much to the concert in the opening number, "Ossian" Overture, Gade, and in accompanying the artists. The conducting of Mr. Hammer both with the Bund and the Symphony, was done with marked ability.

W. H.

Lady Hallé, otherwise known as Wilma Norman-Neruda, the noted violinist, played in Berlin last month in a series of chamber music concerts arranged by Amy Hare, the English pianist.

D'Albert's "Izyl," still struggling for recognition, was recently sung in Mannheim, with Lily Hafgreen-Waag in the title rôle.



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KEEPING IN TOUCH WITH WORLD'S MUSICAL GROWTH THROUGH THE PIANO

Sergei Rachmaninoff, the Leader Among Russian Composers of the Younger Generation—He Prefigures the Brooding, Somberly Reflective State of Soul

[EDITOR'S NOTE.—In Mr. Farwell's first article on this subject, published in *MUSICAL AMERICA* November 5, he pointed out that through the piano one may easily keep in touch with the musical development of all nations. In subsequent installments he gives specific information as to the works available in the task of gaining familiarity with the distinctive schools of music.]

By ARTHUR FARWELL

SERGEI RACHMANINOFF, by common consent, it may be said, occupies the chief place among the Russian composers of the younger generation. Nor are the grounds upon which this distinction is based difficult to determine. Rachmaninoff's visit to America in 1909 was something of a revelation. He had been known in this country for many years, but as nothing more than the composer of the famous prelude in C Sharp Minor which, despite its virile and massive qualities, became a necessary number in the repertory of every young lady amateur.

This circumstance may have militated against an appreciation of Rachmaninoff's true worth in the critical mind in America. At all events, until his visit to the United States he was regarded as a man of rather slight achievement. His task on the occasion of this visit thus became one of overcoming an inadequate and somewhat erroneous reputation, and of establishing a new one through the revelation of his maturer artistic self.

What that self is, in truth, is perhaps only to be fully learned from the greatest of his works, although even in the fatal prelude his true quality is unquestionably foreshadowed; it is, in fact, probable that the sincerity of this work is the quality which carried it so far in the first place.

In the larger compositions of Rachmaninoff heard in America during the season of 1909-10, chiefly the second symphony, the third concerto and the "Isle of the Dead," the nature of the composer stood plainly forth. If Tchaikovsky voices the passionate, the somber and tragic, the swift ecstasy of beauty, and if Rimsky-Korsakoff reflects the sunny, the legendary and the fanciful, Rachmaninoff prefigures the brooding, the somber reflective state of soul. Rachmaninoff endures the sight of the dark aspects of Russian life, of all life—but rather as the seer than as the rebel. There is almost a Tolstoyan non-resistance to evil in his attitude, as one feels it through his creations; but there is absolutely nothing of the preacher. He is the painter, the artist only. He looks, and what he sees, he depicts. And the world that he looks out upon is a somber world of dim distances, of golden lights and shadows, of fateful and steady motion. His attitude toward it is impersonal and dispassionate. He records his impressions and presents them to the world without comment. The touch of moderation is over all. The composer is done with the *ignis fatuus* of hyper-exaltation, he is done with the passion of despair. He is disillusionized, yet unembittered. Above all, he is poet.

His creed of moderation he, himself, confessed in a conversation on the artists' attitude toward life and expression. This occurred in a café during the composer's visit to New York, and his analogies were presumably drawn from the objects that met his eye.

"I like everything medium," said the composer. "I like my eggs medium, my beefsteak medium—everything medium."

Rachmaninoff's true self is, perhaps, re-

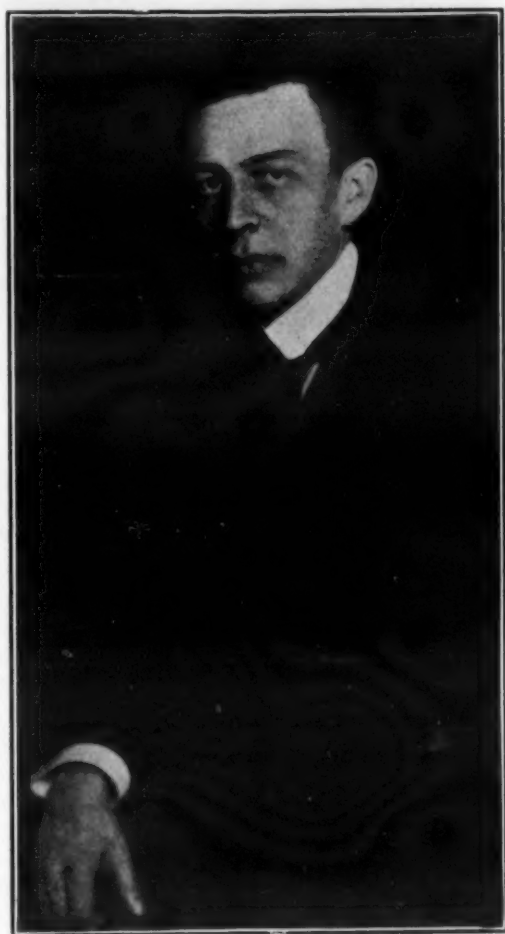


Photo by Aimé Dupont

Sergei Rachmaninoff, Who Occupies the Chief Place Among Russian Composers of the Younger Generation

vealed in his "Toteninsel," after the famous painting of Böcklin. Having the character of the man in mind, it will be seen that such a picture would appeal to him strongly—the somber rock rising from the water, with its dark and mysterious recesses shaded by cypresses, its heavy overcast sky, its dark, eternally brooding sea, and its hints of after existence far from the world-struggle.

It is natural that such a picture should awaken Rachmaninoff's musical imagination, and that he should have achieved in such a work a fuller expression, perhaps, than elsewhere. He should find a similar sympathetic stimulus in the "Melancolia"

of Albrecht Dürer. It is almost strange that he has not already chosen this picture as a subject for composition.

An impression should not be gathered from the foregoing that Rachmaninoff is essentially and chiefly gloomy. However naturally his imagination may seek the more somber aspects of life, it is not with the darkness and somberness, as such, that the composer concerns himself, but rather with the throwing of dim, strange, or warm and golden lights upon the scene, to bring the magic of poetry to bear upon that which, without the poet's vision and touch, would be indeed dark enough. He is often fanciful, but even in his fanciful moods there is a certain weightiness and seriousness which prevents anything approaching triviality.

Viewed in relation with the tendencies of his time and circumstance, Rachmaninoff is to be seen in another light. It may be said that he is opposed to the group of ultra-nationalists, the "Allmächtiger Schaar" of Russia, through certain conservative tendencies which lead him to express himself in a style less remote from that of the great composers of other nations of Europe.

Russia is to be found in Rachmaninoff's music, but in a subjective rather than an objective way. There are times when one seems to look deeply through his music into the very background of his race. He is opposed to the ultra-modern through a similar devotion, though by no means a slavish one, to established styles. Rachmaninoff's modernity is to be sought rather in his viewpoint, in his attitude toward music as a means of interpretation, and in the many touches of individuality to be found in his music, than in any attempt at startling harmonic or orchestral effects.

His same note of individual expression and readiness to invent unusual tonal effects and rhythms to serve his purpose, places him also in opposition to the ultra-conservatives. In short, Rachmaninoff will have nothing ultra. He comes back always to "everything medium."

He is devoted, however, to strength—strength of imaginative conception, strength of form, strength of climax—intelligent and well-ordered strength, not the brute force of the Russian bear. His passion for the medium, which concerns itself wholly with the attitude of the artist toward life and art, never leads him into the mediocre. His thoughts always have distinction, though in common with every other creator, he cannot always find his highest level.

Rachmaninoff has written somewhat extensively for the piano. His Opus 3, No. 1, is an Elegy in E Flat Minor. There is something of the strength of the man even in this little work. It has a melody of reflective nature, over broad, slow arpeggios. It is both beautiful and characteristic, and rises to a climax of some power. The form is somewhat like that of a Chopin nocturne.

"Polichinelle," No. 4 of the same opus, is of rather solid sprightliness, and "Serenade," No. 5, is rhythmically elastic, a little conventional, but graceful in both melody and modulation. No. 2 is the somewhat too well known Prelude in C Sharp Minor. No. 3 is a "Mélodie."

Opus 8, No. 2, is a Romanza having strong elements of the higher kind of popularity. It contains some interesting progressions of secondary seventh chords in prelude and interluding phrases, and is warmly melodious. This little composition, only two pages long, should become known to amateurs.

Opus 10, "Morceaux de Salon," will constitute scarcely a serious study of Rachmaninoff, but these little works also possess the better sort of popularity. They are thoroughly graceful, charming and artistic, having real musical thoughts presented clearly, without any superficial showiness. No. 1, a Nocturne, in A Minor, is charming and amusing, and, like all of the works in

this series, not difficult. Its first and third parts have a sinuous and varying melodic line, and there is a middle section in diatonic triads, interesting in itself and forming a striking contrast. No. 2, Valse, in A Major, should prove vastly pleasing to any amateur of the piano who enjoys graceful and rhythmic melody. The Barcarolle, No. 3, has some claims to distinction in its shadowy, rippling effects. No. 4, "Mélodie," in E Minor, has noticeable Russian characteristics. It contains a number of ideas, all interesting and seeming to have Russian folksong types as their inspiration. No. 5, a Humoresque, has more real musical thoughts in it than most compositions so entitled. It is melodious, clever and sprightly. Nos. 6 and 7 are, respectively, a tenderly reflective little Romanza and a Mazurka, cast in a considerably weightier style than that established by Chopin, having, perhaps, more of the peasant in it.

In "Six Moments Musicaux," Opus 16, the composer gives his fantasy much freer rein. These are not precisely virtuoso studies; still, one or two are of such a difficulty as to be so regarded. Nos. 1 and 5 are the least difficult. No. 6 is a *maestoso* of sweeping and tremendous power. These works give a sense of artistic power scarcely to be suspected in the composer of the preceding "Morceaux."

Opus 22 presents the appalling spectacle of twenty-two variations for the piano upon a theme of Chopin. This theme is nothing less than the favorite little Prelude in A Flat (op. 28, No. 20). The work is one of those tremendous *tour de force* in which the Russians delight, and which has gained for Russia the name of "the land of colossal technics." This exceptional work is extraordinarily ingenious, extraordinarily musical, and extraordinarily difficult, and while it will have other value for the student of music, for performance it will interest only the virtuoso.

More significant again than the "Six Moments Musicaux" are "Ten Preludes" for piano, op. 23. The prelude is treated by Rachmaninoff along somewhat broader lines than those laid down by Chopin. All of the works in this opus are of some size and notable for their completeness of conception, as well as for their dignity and breadth of melodic style. They are more difficult in the main than the works of Opus 16. Of very great beauty is No. 4, in E Major, in which there is an uplift, a splendor of golden beauty, that is seldom surpassed in any work of similar character. It is less difficult than most of its companion works.

There is also the sonata, Op. 28, which is rumored to be based upon the "Faust" legend, in a manner analogous to that employed by Liszt in his "Faust" symphony, that is, the movements being a series of companion pictures. There is no evidence at hand to prove this rumor. Rachmaninoff clings to the elements of the sonata form, which Liszt in his work disperses. The work is forceful, dream-heavy, and with a vein of mysticism throughout. The second movement is poetic and atmospheric. The last movement is powerful with heavy trappings and magnificent in its climax. Rachmaninoff in this work has painted with emotional power, and has treated the piano with orchestral splendor.

"Die Toteninsel," op. 29, is to be had in a four-hand arrangement by Otto Taubmann, in which its stupendousness is reduced to the greatest possible practicability for the pianist of moderate powers. The very poetic little fantasy for orchestra, "The Cliff," Op. 7, after a poem by Lermontoff, is also arranged for four hands, in this instance by the author himself.

Marseille has had the premiere of "La Vendetta," the latest work by Jean Nougues, composer of "Quo Vadis." A feud between two families in Corsica forms the subject matter.

The Dresden Court Opera has been sold out for every performance thus far of Strauss's "Rose Cavalier."



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Anyone familiar with musical matters knows that occasionally reports are circulated that a wonder child has made its appearance and that the musical public of certain leading musical communities has become infatuated with the marvelous achievements of such premature genius. But gradually these reports become scarcer and scarcer until finally we are allowed to forget all about the existence of such a wonder child. Several years ago the columns of the musical press were crowded with the news that a new pianistic wonder had made its appearance upon the musical horizon and that the same had made such a powerful impression upon the most intellectual musical minds of the time that nothing could be compared with the success of this child genius but the early triumph of the precocious Mozart, who astonished the musical world of nearly two centuries (1760 or thereabouts, to be accurate) ago. Having had so much experience with these reports the careful observer naturally read these glowing accounts about Pepito Arriola with a grain of salt and put aside the paper thoroughly satisfied to wait until some time had elapsed in which the truthfulness of these rhapsodies could be tested by the probe of time. We first heard about Pepito about four or five years ago and we have since followed his triumphal march through the musical world with unabated interest until we were delighted to be informed that he would finally make his appearance in San Francisco when we could judge for ourselves whether he was on a par with other wonder children who merely exhibited extraordinary talent, but retained the dwarfed intelligence natural with a child, or whether he proved to be that marvel which exhibits a matured mind or brain in a youthful body, like it was in the case of the genius Mozart.

Well, Pepito Arriola made his initial appearance in San Francisco, at Christian Science Hall, last Tuesday evening, before one of the most enthusiastic and intelligent audiences that have ever assembled in San Francisco, and he played a program such as we have been used to hear by the world's foremost piano virtuosi. After carefully listening to Pepito for about two hours we have become convinced that whatever reports have been sent abroad about his remarkable genius are based upon facts, and that

nothing we have heard about him has been exaggerated. This little boy of nearly thirteen years of age is most assuredly one of the marvels of the musical world, and had we not heard with our own ears what he has accomplished we could not give credence to the actual state of his wonderful musical equipment. We are even willing to go further than those critics who called Pepito Arriola "the reincarnation of Mozart," for anyone acquainted with musical history must be aware of the fact that the piano used by Mozart was not by any means equal to the modern concert grand, nor was a concert pianist required to exhibit that technical or musicianly skill which a modern audience invariably demands. Concert pianists were rare over a century ago, while to-day the world presents a large amount of most brilliant artists, and even the students are more competent than they used to be. In order to be considered above the average to-day an artist must accomplish a great deal more than was expected of him in the days of the young Mozart. Of course we would not be willing to make the positive statement that if Mozart appeared to-day he would not be quite as efficient as Arriola, but we certainly are willing to aver that at the time Mozart conquered the musical world a piano virtuoso was not obliged to exhibit as great a skill upon the pianoforte, nor was he called upon to present as difficult compositions as to-day when Liszt and the modern school of technicalities is an essential factor in the matter of a virtuoso's equipment.

We trust, therefore, that our readers will understand us when we say that we doubt very much whether Mozart, who made his appearance over a century and a half ago, was as well equipped as Pepito Arriola is to-day, and consequently we cannot regard the appellation of the "reincarnation of Mozart," as applied to Arriola, as exaggerated. There are particularly two pre-eminent features of Pepito's playing that have astonished us and have tested our senses of credulity. One of those features is an intellectual grasp of the emotional color of a Beethoven sonata, several Chopin works and two Schumann compositions that we did not think a boy of Pepito's age capable of. And, secondly, there was displayed a technical brilliancy and physical power, especially in the Liszt "Rhapsodie," which seemed almost impossible of execution by the two little hands of the youthful genius. We have heard very clever children perform with the understanding of matured musicians and could but be surprised to note such experience in one so young; but Pepito Arriola really plays with the experience of a piano virtuoso of the highest standing and with the intellectual superiority of a thoroughly experienced master of the instrument. This fact we certainly could not possibly understand unless we had actually heard this genius, and even now we can hardly grasp the full significance of this marvelous phenomenon. Especially were we paralyzed with the physical power which this boy exhibited. The fortissimo octave and chord passages of the Liszt "Rhapsodie" were shot forth with a spontaneity and explosive sound that secured a climax demanding iron muscles, and the boyish body of Pepito certainly would impress one with the belief that iron muscles and physical force were not its chief assets. And yet this boy coaxed from this piano the actual climax of a thoroughly dramatic episode with apparently no effort. This latter circumstance was to us the most phenomenal of the evening's surprises.

Arriola's Mental Acumen

Pepito Arriola's intelligence is not, however, restricted to his pianistic achievements. His mental acumen goes beyond the border of musical information. The writer conversed with the young genius for a few moments and found that he speaks a beautiful, fluent German of most approved literary style. He can converse intelligently on any subject that may be brought up, and it becomes uncanny when you see before you the body of a boy ten years of age with a serious countenance and the commanding conversational powers of a man of forty. That Arriola, notwithstanding his advanced stages of intelligence, acts occasionally like the child he is can only be ascribed to the natural condition of his mind. For instance, last Tuesday evening he was impressed with the switches of the electric lights behind the platform at Christian Science Hall, and just to see how these switches affected the lights the child manipulated them and wanted to see for himself how this worked. The consequence was that the audience noted the extinguishing and relighting of the chandeliers upon the stage without knowing the cause. It was Pepito playing with the electric lights and trying to darken the hall just to see what the audience would do about it. That all the lights were not extinguished was not Pepito's fault, for he certainly tried to do his best. This incident shows that the child's mind is not abnormal, and emphasizes the marvelously advanced stage of his brain which enables him to play the classics with the intellectual capacity of an experienced master. Anyone who misses hearing Arriola misses the opportunity of a lifetime, for since it took over a century and a half to produce a genius like Mozart it may easily be comprehended that it will take possibly two centuries before another such genius may be heard in this world. Every year added to the age of Pepito lessens the wonder of his gift. Now is the time to admire the boy, and anyone who neglects to hear him will surely regret it all his life.—Alfred Metzger in Pacific Coast Review.

Child Piano Prodigy Mobbed by Women

Little Pepito Arriola Excites Audience by His Marvelous Playing.

They actually mobbed little Pepito Arriola after his concert in Christian Science Hall last night. The women, some of them almost frantic in their eagerness to get near the marvelous boy, led in the good-natured but none the less forcible attack, and the men followed.

It was the worst confusion I have seen at any concert since Paderewski was nearly crushed by a couple thousand feminine enthusiasts at Dreamland Pavilion three years ago.

It was well for Impresario Greenbaum that there was not a larger audience, for he had neglected to have policemen on hand, and he found it no easy matter to manage the comparatively small throng of women and men who almost fought in the hallway leading to the little pianist's dressing-room. Nobody was hurt, but Pepito was uncomfortably jostled in the rush, when Greenbaum and others succeeded in rescuing him, and his collar was nearly torn off.

Mother Becomes Anxious

Mrs. Arriola, the proud mother of the young genius, became separated from her boy during the confusion, and for a few minutes she seemed anxious on account of the determined show of homage that the Californians were making. But it all ended happily when the Arriolas got away to their automobile after nearly half an hour of the remarkable demonstration.

There isn't much need of saying anything more about the musical merits of Pepito Arriola. The audience was composed almost entirely of musicians, and mainly of pianists who knew the programme by heart. And these musicians, these pianists, were the people who went wild with enthusiasm and nearly trampled over the child in the desire to show their appreciation.

Everything that Pepito played was from memory. Astonishing technic for a pianist so young, perfect taste and irresistible poetry in the playing—these were the features.

A slender little fellow of thirteen years, looking like a child of nine or ten, Pepito performed prodigious work. His hands were those of a child, but his mind that of a man and a master. In intellect he seems a Hofmann, a Paderewski. His limitations are merely physical, and when he outgrows them he will have a foremost place among the great virtuosi.

Last night he played the big and difficult "Waldstein Sonata" of Beethoven with brilliancy and charm that instantly inspired the women with that fond emotion which caused them to mob him after the concert. Three times he was called back to the stage. Then he gave a Chopin nocturne and four preludes, concluding the group with the great "Drum Polonaise."

This latter Chopin work is a test of endurance as well as of virtuosity, and even the greatest of full-grown pianists have trouble with it. Little Pepito attacked it fearlessly, and valiantly he played it. With his reach of an octave, hardly covering the ninth, he played that A-flat Major Polonaise.

Uses Lightning Fingers.

He hit the keys wherever he could, and if he did not hit as many as other great players do it is also true that his wrong notes were fewer. He kept the rhythm with his lightning finger flashes and he kept the meaning, playing wonderfully well in spite of his disadvantage in size. He played in a way that made the women all love him, in a way that perfectly justified them in their later riot of interest and affection. Men and women alike shouted the "bravos" when this polonaise was concluded, and there was a prolonged uproar of applause that resulted in the Chopin C-sharp Minor Waltz as an encore.

Other numbers on the programme were the Rachmaninoff Prelude, Opus 3; Schumann's "Warum" and "Vogel als Prophet" and finally the Liebestraum and the Sixth Rhapsody from Liszt. The rhapsody was a fine show piece for little Pepito and he made the most of it. A final encore was the "Military Polonaise" of Chopin.—Thomas Nunan in San Francisco Examiner.

IN THE REALM OF LIGHT OPERA

A Third Avenue Melodrama King Who Will Blossom Forth as a Producer of Operettas—"Quo Vadis?" to be Given in English by Werba & Luescher—"The Pink Lady" Scheduled for a London Production

By WALTER VAUGHAN

IT is a long step from Third Avenue to Broadway, especially in a theatrical sense, but Al. H. Woods, the one-time "King of Third Avenue Melodrama," has successfully performed this feat. When popular interest in melodrama began to wane Mr. Woods was one of the first to note it and he immediately began to cast about for some other line to take up. He had always been greatly interested in the light opera field and one of his first ventures in this line was "Madame Sherry," the success of which is familiar to everyone. Mr. Woods was not the producer of this piece, but was financially interested in it to a considerable degree and the big returns fully convinced him that the light opera form of entertainment is to be the popular style of entertainment for some time to come.

He has therefore made elaborate plans to embark in the production of light operas on a large scale, and during the next season will make a number of important presentations. The first will be "Gypsy Love," a successful Viennese operetta by Franz Lehar of "Merry Widow" fame and for the leading rôle in the production has secured Marguerite Sylva, the grand opera singer. Miss Sylva has this season been a member of the Chicago Opera Company, and has appeared with much success in a number of leading rôles in the best known operas. Probably there is no singer on the American stage at present who has received more offers to appear in light opera than has Miss Sylva during the past few years.

In returning to the light opera stage Miss Sylva is going back to her first love, as for a considerable length of time she was a member of Alice Nielsen's organization, under Frank Perley's management and later was starred in "The Princess Chic." Several years ago she went to Paris, where she devoted herself to vocal study and later became a great favorite at the Opéra Comique. She returned to America two years ago as a member of Oscar Hammerstein's grand opera forces and met with much success in a number of rôles, particularly *Carmen* and *Giulietta* in "Les Contes d'Hoffmann."

WERBA & LUESCHER have entered into an arrangement with Andreas Dippel of the Philadelphia-Chicago Opera Company whereby they will present in English, during the coming season, the grand opera based on Sienkiewicz's "Quo Vadis?" with Jean Nougues's music. The opera was presented for the first time in this country in Philadelphia last week and was immediately selected by this young firm of producing managers as an ideal opera to be presented in English. Andreas Dippel will be associated with them in the production and the original scenery and costumes will be used. A particularly strong cast will be secured and the initial performance will be given in Boston early in September. It is announced as "the most elaborate operatic spectacle ever produced in America."

GEORGE MARION, the well-known stage director who has for years had charge of all Henry W. Savage's musical

productions, has signed a contract to be the stage director and producer of three light operas which A. H. Wood will present next season.

THE success of Klaw & Erlanger's new production, "The Pink Lady," at the New Amsterdam Theater has been so great that Marc Klaw has gone to London to make arrangements with Charles Frohman to produce the McLellan-Caryll musical



Gustave Kerker, Who Is Composing a New Opera in Conjunction with R. H. Burnsides

comedy in London during the coronation period.

The New Amsterdam Theater continues to be crowded nightly with a pleased throng delighting in Mr. Caryll's beautiful music and Mr. McLellan's clever book.

MR. CARYLL, who, by the way, comes to New York this season as musical director for Klaw & Erlanger after twelve years' service with George Edwardes at the Gaiety Theater, London, in speaking of the big success scored by a number of light operas this season, said: "There has been a marked change in the character of musical plays during the last few years; we are getting back to opéra comique as distinguished from musical comedy. The book is taking place above mere musical numbers and we are asking that the play have a consistent story. 'The Balkan Princess' and 'The Spring Maid' are probably the best examples of this change from the old type of musical comedy."

"Here we have charming stories, with equally charming music and the book and music are harmonious. We are getting back to the type of Offenbach and his comic operas."

"'The Pink Lady' is not so much of an opéra comique as some of the other plays for which I have composed the music, but it has a good story and McLellan is an excellent adapter and one of the best of lyric writers."

"'Sweet Pansy,' the other piece Klaw & Erlanger are to do, is much on the type of

'The Duchess of Danzig.' It is a real operetta. These two pieces will be done in London as well as New York."

Mr. Caryll, whose family name is John Filkin, has been a most prolific composer during his connection with London theaters. He has nearly a score of musical plays to his credit as well as separate songs too numerous to mention and many bits of incidental music. Among his best known works are "The Snop Girl," "The Runaway Girl," "The Circus Girl," "The Toreador," "The Spring Chicken," "Love and War," "The Duchess of Danzig," "The Earl and the Girl," "The Girls of Gottenburg" and "The Little Cherub." For London producers he also did the incidental music for "Ma Mie Rosetta" and "La Cigale."

THE production of "Madame Sherry" is one of the few made in the last ten or twelve years that can honestly claim to have made a national success. While many musical productions have scored big hits in certain parts of the country very few have really suited the theatergoers from coast to coast. There can be no doubt, however, of the great hit made by this clever piece. Five companies are playing it in various parts of the country and are vying with each other in breaking records for high receipts in the various theaters. The far western company has just closed a four weeks' engagement in San Francisco, where the record for receipts made by "The Merry Widow" was beaten by many hundred dollars.

"The Prince of Helsen" is another production which never fails to please. This delightful operetta, now in its tenth season, is appearing in the principal cities of the Middle West before large and enthusiastic audiences. In all the years this piece has been appearing the first losing week is yet to be recorded.

"THE SPRING MAID," now in its fourth month at the Liberty Theater, continues its successful run, which, judging from the enormous audiences that flock to every performance, will last all Summer. It is a strong argument in favor of genuine light opera. This piece contains none of the cheap clap-trap which has long been associated with musical productions and highly deserves the success it has made.

Arrangements are being made to present the opera in London during the coming Summer season and Christie MacDonald expects, while on her vacation abroad, to sing at the opening performance in the London capital.

WERBA & LUESCHER make their second New York production on Monday night next when they present Nora Bayes and John Norworth at the Globe Theater in a new musical play entitled "Little Miss

Fix-It." This playfully named piece is a comedy with music written by the stars themselves. The book is by William J. Hurlburt and Harry B. Smith and requires over a score of speaking parts.

Bayes and Norworth are two exceptionally clever people who have been featured in a number of productions, but it remained for Werba & Luescher to present them as stars. Out-of-town criticism indicates that they have made no mistake in selecting them to head a company. Just how New York will receive them remains to be seen.

GUSTAVE KERKER, who after three years' absence abroad is back in America, the scene of his first triumphs as a composer of light operas and comic operas, is hard at work on a new operetta which he is writing in conjunction with R. H. Burnsides, who since his resignation from the post of general stage director of the Hippodrome is devoting himself to writing.

The new piece, as yet unnamed, is to be given an elaborate production early next season by a prominent firm of managers.

FRANK E. TOURS, composer of several numbers used at the Winter Garden, including the "Duel" scene and the ballet, has composed the score for a music drama, "Joan of Arc," that is to be produced at the Coliseum, London, on April 3. The libretto, by Henry Hamilton, is in seven scenes, representing incidents in the life of the Maid of Orleans.

FREDERICK F. SCHRADER, who adapted the operetta "Baron Trenck" for F. C. Whitney, sailed on Thursday of this week for England to attend rehearsals of the piece in London. The operetta will be produced at the Whitney Theater, formerly the Strand, on April 15. Mr. Schrader will also supervise the production of his original opera "Corsica," which will be put on by Mr. Whitney later in the London season.

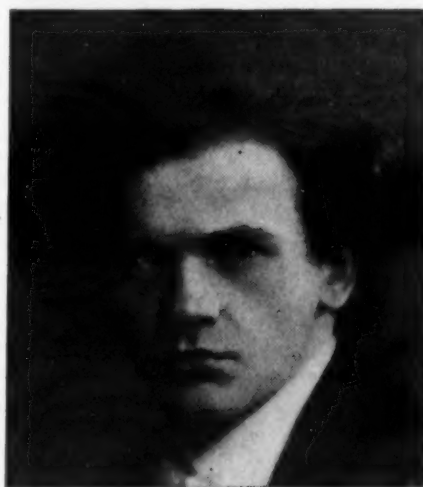
Hutcheson in Historic Piano Recital

BALTIMORE, March 27.—Ernest Hutcheson gave the third of his historic piano recitals at the Peabody Conservatory Tuesday afternoon. His program was as follows:

Franz Schubert, Impromptu in E Flat, op. 90, No. 2, Impromptu in G, op. 90, No. 3, and Four Moments Musicales, Nos. 3, 2, 5, 6; Felix Mendelssohn-Bartholdy, Prelude and Fugue in E Minor, Song Without Words, Book 5, No. 1 (G Major), and Rondo Capriccioso; Robert Schumann, Wurm, from the Phantasistuecke, Traumes Wirren, from the Phantasistuecke, Vogel als Prophet, from the Waldscenen, and Etudes Symphoniques.

The numbers were explained and played so artistically that Mr. Hutcheson was several times recalled. The Schubert Moment Musicales No. 3 had to be repeated.

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NEW BOOKS ON MUSICAL SUBJECTS

LITERATURE dealing with the piano and its music is voluminous and there seems nowadays little excuse for adding to it unless the contributor has something of vital importance, novelty and interest to say. Judged on this principle Henry E. Krehbiel's latest book, "The Pianoforte and Its Music," fails to justify its existence. It says little that has not been said to better purpose before about the development of the most popular of all musical instruments, while the observations which it puts forward on the works of piano composers are in most cases so cribbed, cabined and confined by the author's pedantic spirit as to prove of negligible value. As a piece of literary workmanship, moreover, the book can scarcely be said strongly to atone for its shortcomings along other lines.

The "Pianoforte and Its Music" is made up of a series of special articles which its writer has published for some time in the New York Tribune. It opens with a treatment of the primitive prototypes of the piano and follows this up with a chapter on its medieval precursors and another on the pianoforte of to-day, the most interesting part of which is the comparison of the modern Steinway grand and the old Cristofori instrument. For the rest, most of the history of the piano consists of very dry statements of dry facts and figures.

The first three chapters dealing with the literature of the piano treat of the early clavier music, the English virginalists and the French and Italian clavierists. German music begins to absorb the writer's attention at the chapter devoted to Bach and Handel, which includes, however, a brief account of the work of Hans Leo Hasler, Froberger, Kerl, Pachelbel, Kuhnau and other organists of note of the period immediately preceding Bach. No one will feel disposed to quarrel over Mr. Krehbiel's estimate of Handel and of Bach—individuals over whom there can be little room for differences of opinion among musicians.

"Classicism and the Sonata" is the heading of the following. Philip Emmanuel Bach is accorded the credit that is due him. Haydn receives about two pages of comment. Realizing, no doubt, that he would have no easy task in lavishing extravagant praise on the piano writings of Mozart, Mr. Krehbiel has surmounted the difficulty—though not in a very convincing fashion—by quoting the opinion of one Prosniz. Of course, all those not hopelessly blinded by devotion to the classic composers realize fully that Mozart's piano works are for the greater part among the weakest things he wrote. They have almost entirely disappeared from the concert hall to-day.

Just why Clementi, Cramer and Dussek should receive treatment to the extent of almost five pages is one of those matters which Mr. Krehbiel alone knows. At any rate he does not make the reason plain in what he has written about them. What is the use of such a prolonged commentary if it has to be followed up with the statement, "Clementi, Dussek and Cramer have disappeared from our concert rooms?"

Beethoven, being the beginning and the end of all things for Mr. Krehbiel, receives,

*THE PIANOFORTE AND ITS MUSIC. By Henry E. Krehbiel. Cloth, 314 pages. Charles Scribner's Sons, New York, 1911.

When Mme. Rider-Kelsey Banished Sleep

A correspondent of the Rockford (Ill.) Register-Gazette recalls Corinne Ryder's singing when she was a young girl and takes a fellow citizen's pride in bringing attention to what she has accomplished of late. "Speaking of Rockford reminds me," he writes, "that I was in Worcester recently and heard Corinne Ryder-Kelsey. I was once proud that I came from Rockford, for she received a bigger demonstration than Mme. Homer when she sang there with the Boston Symphony. Really, the Rockford girl is quite 'the thing' down this way. When I listened to her sing I remembered the many Sundays when I used to attend Court Street Church and sleep through the service while Corinne was singing. At that time I realized that there was something unusual about her voice because every once in a while

naturally, a whole chapter to himself. Few will find cause to complain at that, but at the same time one feels like calling a halt when the author exclaims rapturously that Beethoven's sonatas surpass those of Clementi, Mozart and his other predecessors as music as they do all that has been written by any composer since. Strange, most strange, if such be true, that so few of the thirty-two sonatas that Beethoven wrote are being played to-day. Strange it is, moreover, that Mr. Krehbiel, after his ardent defence of form and his eulogies of Beethoven for upholding it, should neglect the opportunity of defending his hero against the awful charge of writing only two movements in the last of his sonatas.

Mr. Krehbiel's discussion of Schubert, Schumann and Mendelssohn are not of sufficient importance to detain us here. In his treatment of Chopin he does not let the reader forget that Chopin was guilty of the heinous crime of inability to write in the larger forms. Speaking of the Chopin sonatas, he declares that "whatever criticism may be made on the score of their deficiencies of form and lack of unity * * the beauty of their ideas have argued irresistibly in their behalf"—a very condescending admission, indeed! As for Brahms, the author finds that "he moulded his form to suit the contents"—which, indeed, is just about exactly the opposite from what was actually the case. In mentioning Grieg he finds more opportunity to inveigh against those to whom the large forms are not matters to be venerated to the highest degree.

To American music Mr. Krehbiel actually devotes a whole page. Edward MacDowell comes in for ten lines, which is certainly a matter for which to be devoutly thankful in view of the fact that men of such cosmic importance as Stephen Heller and William Sterndale Bennett enjoy something more than a page each.

A New Dictionary of Musicians

WHILE it is doubtful that there is a demand for a new dictionary of music, the appearance of a new book in this particular field, especially if it has something to recommend it which the others have not, is a matter of interest. W. J. Baltzell, who is well known as the Editor of *The Musician*, is the author of the latest book of this description. The advantage of "Baltzell's Dictionary of Musicians" is its conciseness. Without a waste of words the author gives the essential details of the lives of musicians of the past and present. There are moreover departments devoted to the pronunciation of the names of French composers, prepared by Arthur de Guichard, the Providence, R. I., teacher of singing, and to the names of Russian composers, prepared by Constantin von Sternberg, the Philadelphia pianist. Americans are as well represented in this list as could be expected in a book of this size. The New York music critics, with the exception of H. E. Krehbiel and H. T. Finck, are ignored. The biographies are brought up to the early part of 1910 and there is apparent a well-directed effort to steer clear of inaccuracies.

*BALTZELL'S DICTIONARY OF MUSICIANS. By W. J. Baltzell. Published by the Oliver Ditson Co., Boston and New York.

she would succeed in waking me up for a few seconds, which no other singer ever succeeded in doing."

Soloists for Columbia Festival

COLUMBIA, S. C., March 25.—Soloists engaged for the forthcoming Columbia Festival are Evan Williams, tenor; Eleonora de Cisneros, soprano; Agnes Kimball, soprano; Lillia Snelling, contralto, and Frank Croxton, basso. Victor Herbert and his orchestra will be a feature and Mr. Herbert will direct his men in selections from his new grand opera, "Natoma," thus giving the South the first hearing of these selections under his own baton.

Frau Barlow, a wealthy art patron of Munich, who died recently, left \$125,000 to the Munich Concert Society that she founded.

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MR. RUSSELL DEFENDS HIS POLICIES

Director of Boston Opera House Tells Why Alice Nielsen Will Not Be a Regular Member of the Company Next Season—
She Leaves by Her Own Volition

BOSTON, Marc. 27.—There has been so much comment and inquiry regarding the reasons why Alice Nielsen will not be a regular member of the Boston Opera Company next season that the following signed statement has been given to *MUSICAL AMERICA* by Director Henry Russell of the company:

"Subsequent on Miss Nielsen's resignation as a permanent member of the Boston Opera Company I have received numerous letters of protest from the subscribers and the public. As is usually the case some of these are anonymous, but some of them bear signatures and therefore have a right to be answered. As it would take too much time to reply to each individually I ask the courtesy of your columns not only with a view to answering this correspondence but also for an opportunity to define, in the clearest terms, my attitude towards the public and the artistic policy I wish to pursue in the conduct of the Boston Opera House. This institution has rapidly become one of the most important factors in the artistic and social life of this city, and it is only right that the public should be intimately acquainted with the views of those who control its destinies.

"The letters I have received regarding Miss Nielsen's resignation contain suppositions which are not worthy of serious consideration if regarded from a personal point of view. If, however, these suppositions are applied to the general policy of the Opera House then they deserve to be refuted. For instance, one correspondent asks if 'strong pressure has not been brought to bear upon me from high quarters.' Another states that the management has a prejudice against American singers and only favors the foreign interloper. A third insists that I am letting Miss Nielsen go because I have personal preference for another prima donna. The fourth is convinced that a clash has arisen between Miss Nielsen and the management and the fifth knows for a fact that she is the victim of the jealous intrigues of other singers, and so on *ad libitum*.

"There is not the slightest truth in any of these statements. In the first place, while the Board of Directors has complete control over the financial interests of the Opera House, there is a specific clause in my contract with them which gives me absolute freedom in all matters appertaining to the artistic policy of the House. At no time have they interfered with me in the selection or rejection of singers or operas. As to any prejudice existing against American singers the fact that so many promising young artists born in this country have debuted in our Opera House in so short a time is sufficient evidence in itself without further comment. Far from any clash having arisen between Miss Nielsen or the management, she leaves our company by her own decision and with the best wishes of all concerned and with the hope that she will often be heard here as a visiting artist next season.

"One of the important accomplishments of our institution has been to give as great a variety of singers to the public as can be obtained, and it is in this regard that Miss Nielsen's resignation serves as an

excellent example of the policy which will be continued in the Opera House. The facts are simple. In the last two years Miss Nielsen's commercial value as a prima donna has increased over one hundred per cent. Her offers from Europe and her concert negotiations in this country justify her in demanding a very high salary. To procure artists of her calibre exclusively for our entire season makes it necessary to guarantee them from thirty to forty performances, consequently the public is deprived of hearing new singers who might please them as well and even more. It was this policy which proved so fatal to the artistic development of the Metropolitan Opera House for years. Because Mme. Sembrich established herself as a favorite with the New York public it is a well-known fact that no soprano singing her rôles could gain a hearing in that house. The public, of course, will always have its own favorites, but that is no reason why those favorites should be retained to the exclusion of new singers and, of course, it is impossible for the management to bring new artists to America while it is obliged to guarantee a large number of performances to the old ones.

"The case of Miss Nielsen serves as an admirable illustration. Here is an artist who has been heard for two years in Boston and has proved an invaluable member of the company. In the words of Philip Hale, 'As a singer of sustained song she has been without a rival in the local company and few of the visiting sopranos have equaled her.'

"She will sing for us occasionally as a visiting artist and by retiring as a permanent member of the company enable the public to hear new singers, with other qualities and other standards. Nothing would be more detrimental to the artistic interest of our House than that any one soprano, tenor or baritone would be allowed to obtain such a hold on the public as to exclude the entry of new ones, and I look to the public to support me in this attitude and to give me encouragement to change as often as possible the yearly list of singers who are to be presented to Boston. It must not be inferred from anything that I have said that Miss Nielsen has ever endeavored to prevent any other singer from being heard in the Opera House. On the contrary, her amiability and generosity towards her comrades have endeared her to every member of the company. The fact is there is nothing personal in this matter, but it is a question of a precedent which will have an immense influence on the operatic development of America and in which I maintain that Boston should set the example as it always has done in matters of high artistic import.

"Of course, in a certain sense I am bound to consider myself a public servant whose duty it is to respect the public taste, but on the other hand it is only right that the public should be guided by me if I am worthy of retaining the position I have the honor to hold.

"The Boston Opera House has already been the medium of introducing to America several new singers whose reputation would have been confined to Europe had they depended on the Metropolitan Opera

House for an opportunity. My earnest desire is to continually introduce new artists and yet keep in friendly touch with the old ones. There are yet innumerable singers who already enjoy great fame in Europe who have not been heard in America, such as Anselmi, Storchio, Tita Ruffo, etc. The public has my assurance that in the selection of these singers I will take care that there are no preferences, no prejudices and no partisan feeling of any kind.

(Signed) "HENRY RUSSELL."

TONKUNSTLER MUSICALE

Henry Holden Huss's Sonata Played by Mr. Tollefsen and Composer

The Tonkünstler Society gave an interesting program at Assembly Hall, New York, on Monday evening of last week. The program contained the sonata for piano and violin, op. 19, by Henry Holden Huss, played by Carl H. Tollefsen and the composer, a duo for two violins, op. 16, by Edwin Grasse, which was performed by Edna Minor and the composer, four songs by Christiaan Kriens, sung by Mrs. Cara Sapin, with the composer at the piano, and the Smetana Trio, op. 15.

Mr. Huss's sonata, which has been heard a number of times in this city, played by Franz Kneisel, Theodore Spiering and other well known violinists, is a work of distinctive originality and varied musical expression. It was given an excellent reading, Mr. Tollefsen's beautiful tone giving much pleasure to the audience and Mr. Huss's effective interpretation of his own work always interesting in every detail.

Mr. Grasse's duo is an interesting work and it provides much musical enjoyment with limited resources, for from his two violins he gets remarkably full sounding and massive tonal effects. It was well played.

Mrs. Sapin proved herself an able interpreter of Mr. Kriens's songs, her rich contralto voice being heard to advantage in all of them. She is a sincere artist, and both her French enunciation and her general delivery were unusually fine. Mr. Kriens played excellent accompaniments

and was the recipient of much applause at the end of the group.

A virile reading of the gorgeous Smetana Trio, op. 15, for violin, piano and cello, was given by Mrs. August Roebelen, piano, Herman Martonne, violin, and Ernst Stoffregen, violoncello.

BREAKS RULE NO. 999

Constantino Makes the Acquaintance of a New Regulation in Boston

BOSTON, March 27.—Constantino, the tenor of the Boston Opera House, made the acquaintance of rule No. 999 of the Metropolitan Park Commission and also added to other distinguishing features of his present season in Boston that of being arrested one day last week when out for a promenade in the Fenway. All the trouble was on account of "Czar," Constantino's pet bulldog.

One of the warm Spring-like days in the early part of last week the tenor, accompanied by his young son and "Czar," started for a motor trip through the parkway. "Czar" became restive and was allowed to depart from the sacred confines of the motor and disport himself up and down the roadway. One of the ever-vigilant park policemen saw the dog, stopped the car and informed Constantino in forcible English that rule No. 999 prohibits dogs from running at large in the park. Constantino now awaits a summons to appear in the municipal court and faces the horrible possibility of a fine of about five dollars.

D. L. L.

Mme. De Cisneros Re-engaged for Chicago

Eleanora de Cisneros, the American mezzo-soprano, has been re-engaged for the Chicago-Philadelphia Opera Company for the coming season. This in spite of the fact that her Australian tour with Mme. Melba will prevent her reaching this country until January, 1912. Mme. de Cisneros is booking a number of important concerts for her Spring tour prior to sailing for Australia.

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FROM "MUSICAL AMERICA" READERS

Musical Atmosphere Not a Place, but a Condition

To the Editor of MUSICAL AMERICA:

Just what is this irresistible something called "musical atmosphere"? What is this "maud of the mist," this "ignis fatuus" which seems to have the magic power to draw to the shores of Europe so many American students of music and vocal art. It would appear from the constant outflow of music opinions emanating from musical critics that musical environments, or "atmosphere," cannot be developed in this country, or at least that it will only be possible in the "far dim and distant future."

It is amazing to find now illogical are the arguments put forth by American teachers on this subject. The common notion about musical "atmosphere" is that it is something which results from years of culture and must extend over the entire center or country. Per contra, musical "atmosphere" is something which can be created; it is that something which radiates from the subject itself when the study is faithfully wrought out under right conditions.

Country or nationality has nothing to do with "atmosphere" essentially; two persons in a home or single room or small community, and in a short space of time, can and do create a musical "atmosphere"; but to get this result each individual involved must love and live his subject; he must study it for its own sake, seek to perfect himself and to earnestly and honestly work it out to its highest possibilities; he must enlighten himself on all subjects in any way pertaining to it and to subordinate to it even his own personality. American teachers habitually place the blame for bad conditions in America upon the shoulders of others; it is the American business men, or the American women, or the American students, or young America, who are held responsible for all existing conditions musically, but the American vocal or music teacher—never!

Logically, whose business is it to create and develop musical "atmosphere" in any country? Assuredly, none more than the teachers of musical subjects. When will American students cease to go abroad to study music or vocal art? Not until American teachers awake from their lethargy and assume their own responsibility in the development of musical conditions in America, and making wrong right and

ceasing their senseless tirade against the musical situation in this country.

How can American students be expected not to go abroad to study when American teachers of repute will openly declare themselves on the subject, as did one recently who said: "Were it not that my relatives made their home in this country a hundred wild horses could not keep me from returning to Europe."

Surely such a declaration shows clearly that the heart of the teacher is not in the right place musically, and, therefore, he could not hope to influence the musical situation towards its own betterment; on the contrary, his influence retards the advance of conditions; it is the "hobble" on the horse.

Musical "atmosphere," like everything else, may have a good or bad influence upon the workers in the field, according to the use made of it. The extent to which the European musical "atmosphere" is helpful to students of music has been much exaggerated in the minds of the American people.

A close observation of students returning to this country after a period of two or more years' study abroad, discloses effects of the experience which are distinctly injurious. The student is far more apt to have been impressed with the "personality" of this or that teacher than with what he himself received in the form of "education." He will talk more about the musical functions he attended and the great men of art, literature or music he chanced to meet than of the music he heard; moreover, he becomes so accustomed to this exotic and over-stimulating manner of living that he is indeed ill prepared for his life work; the probability is, moreover, that he has outgrown his home surroundings and is much bored and dissatisfied with things in general at home, or, he has, in short, rather, been "unfitted than fitted." American musical education or "atmosphere," to be right, must be individual and distinctly different from that of Europe; it must meet the needs and requirements of a swiftly-moving, nervous people, whose lives must be filled with activities, and in this they radically differ from the relaxation-loving European. America is young in years of culture; but when the right use is made of her opportunities she will yield generously of her unique power for the upbuilding of a healthful musical "atmosphere."

ANNA GROFF BRYANT.

Chicago, Ill., March 24, 1911.

Are We Ready for Opera in English?

To the Editor of MUSICAL AMERICA:

I have read all the recent articles for and against opera in English and they impress me somewhat as women's suffrage. That is, the fundamental principle is all right, no question about that, but at the same time certain phases of it are more or less comical. I believe that it bears another resemblance to the suffrage movement. Just as soon as women, the general mass of them, want the vote, they will get it, and just as soon as the public wants opera in English it will also have it. But up to the present moment it has not shown any overwhelming desire for it so far as I have been able to see.

I am afraid that the well-meaning advocates of opera in English do not consider that the love for opera in any tongue can not be forced upon people. It is true that New York and Chicago support two of the finest opera houses in the world, but the operatic situation, nationally speaking, cannot be measured by those cities, for the interest there is largely superficial. How many Americans of moderate circumstances does one see in either house?

Opera in English or any other language will never be a success in this country until the people at large become interested in it. But how is this condition to be brought about? Well, there is only one country that we can draw upon for an example, and that is Russia. Years ago the same difficulty presented itself there. The

only people who interested themselves in opera were the rich and the nobility. Italian opera became the thing and the best that Italy afforded was taken to Russia. Native composers by continually hearing the best in opera at length absorbed the operatic idiom and began writing operas dealing with Russian subjects, in Russian, and today the musicians are demanding and receiving their opera in their own language. True, Italian opera still is given, but not to the disadvantage of the native article.

Then, too, France went through the same thing at the time Cherubini was head of the National Conservatoire, and even at a later day. But I think that you will agree with me when I say that to-day the opera of France is absolutely French. True, foreign composers figure in the repertoire, but the aim of the directors is toward the furtherance of opera in French.

Now my idea in citing these examples is to advance this theory: Let us have opera, a lot of it, and have it at a reasonable price, and in most of the lesser American cities the Italian operas by preference. Not that I myself am in favor of it to the exclusion of others, but I think that it makes the most direct appeal to the masses. Bring the people to the point where opera is a part of their daily lives, as it is in Europe, and then you will have them demanding and receiving opera in English and by American composers.

The love for opera has been in all countries of slow growth and it will be the same here. We are prone to do a lot of talking and let it go at that, but our patriotism is apt to blind us to the fact that, at the present time, we are intensely un-operatic.

Now, in summing up, I wish to make a plea and it is this: Will not the newspapers cease treating music, and opera in particular, from a purely sensational standpoint and give it the serious consideration it warrants? Cut out the rot about Mary Garden's clothes, or absence of them, and devote a paragraph now and then to her wonderful art.

Let our singers sing the best that they know how, and they do know how, too. Let our composers strive for the best and the purest in art, and let us all boost, and lastly let us not forget that we owe a debt of gratitude to the Italian. I do not think that he is just the fit person to teach us how to sing in English, but, without any doubt, we owe our operatic ideals first and last to Italy.

Thanking you and wishing you continued success, I am very truly,

HENRY BALFOUR.

Los Angeles, Cal., March 15, 1911.

Is This Pessimism?

To the Editor of MUSICAL AMERICA:

All true lovers of music should feel grateful to Philadelphia for the stand she has taken. The promoters of grand opera there have declared themselves glad to pay a fair price for good artists, but decline to be further taxed for horses, geese, etc., or for having the classics turned into spectacular pantomimes in order to display fine scenery, gorgeous robes or shapely backs and limbs. So-called realism has killed acting in drama—we have no great actors in these days—and now it is attacking opera.

An absence of several years in Europe makes the change that has taken place here in this regard most striking, while it has come so gradually to those who have remained here that they recognize neither the fact nor the danger. Five or ten years ago we had singers of the highest rank. Melba, Eames, Sembrich, the two de Reszkes, etc., etc. Any lover of music can recall the long list of bright particular stars that interpreted Mozart, Verdi, Meyerbeer, etc., to enthusiastic hearers. Now, on the stage, there is only one "freak," and it may be one shall never hear him again. Why is this? Are there no more great singers? The answer is simple. The public no longer insists on trained artists. If one has a fairly good voice, a pretty face or figure, can act a little and has fine clothes, it suffices. How can any one expect a singer to spend from eight to ten years in training his or her voice—and money galore—when a couple of years'

work, aided by a certain amount of influence and judicious advertising, will make them into stars?

A well-known artist states in one of the leading papers of England, that the English have lost all interest in music, and no longer love it. It was declared of old that the love of money was the root of all evil, and it would seem as if the world's insane pursuit of filthy lucre had destroyed many, if not most, of the finer instincts of humanity. Woe to the nation that thinks only of its pocket—and its stomach—that abandons its high ideals for material comforts—that ignores imagination and turns to realism. Let all lovers of music rally to its support and not suffer grand opera, which has such a high mission in elevating the taste of the public, to be further lowered by those who regard only the receipts.

EMIL BRIDGES.

New York, March 10, 1911.

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PAUL PETRI SINGS NEW SONG CYCLE

American Reveals Beauties of
Zwintscher's "Italy" to
Dresden Audiences

DRESDEN, March 11.—Paul Petri, the Newark, N. J., baritone, who is at present filling an engagement at the Altenburg Court Opera, scored an unqualified success in Dresden on the 6th of this month when he sang a program of songs by Rudolph Zwintscher, with the composer at the piano. The audience demanded the repetition of several of the more effective numbers. As "Rosenkavalier" was on at the opera and there were several important concerts in other parts of the city, only two critics were present. Of these one said that Mr. Petri "presented the song part with full devotion and showed surprisingly strong and beautiful vocal material, which, throughout its range, obeyed his will instantly. There are to-day few such splendid voices." The other spoke of his "beautiful, warm, vibrating voice and very positive interpretative ability."



Paul Petri

The work presented is a cycle written almost in sonata form, although the song part remains always singable. Herr Zwintscher calls it "Italy"—"Pictures and Dreams for Baritone and Piano." It opens with "Parting," which pictures the parting of lovers, the hero fleeing to Italy for distraction. The second number, "Rest between Mountains," describes the impress upon his soul made by the beauty and grandeur of nature as he finds her in the "land of love and art." No. III describes in graphic manner an "Artist Festival in Bozen." No. IV, called "Vision," is a fair-raising account of a vision seen on the battlefield of Marengo—a gruesome but wonderful number. No. 5, a beautiful lyric called "At Gardasee," relates the struggle of the hero's troubled soul to come into tune with the "Rhythm of All." No. 6 is entitled "In the Amphitheater at Verona," and brings forth the impression made by the ruin and the memories of past splendor. No. VII is an "Intermezzo" for piano alone, an exquisite little dream-like piece. This is followed by "Answer," which is a half playful, half earnest reply to the unspoken question he reads in the soulful eyes of an Italian boy. No. IX is a magnificent ballade, using the Anderson Fairytale of the poor boy who fell asleep on the back of the Boar of the well-

known Boar-Fountain in Florenz. What he dreamed and its result in a beautiful work of art have been worked out in full fantasy by Zwintscher. The tenth number, "The Transfiguration of Love," shows the evolution of the hero's love from that of an individual, which nature and art have brought him to view as narrow, to that of the love of the Infinite, and closes the song part with a sustained climax that is little short of soul-stirring in its ecstasy. This is followed by a simple, ethereal little piano piece called "Remembrance."

During a bicycle trip through Italy, some thirteen years ago, Mr. Zwintscher made the notes for this cycle which was afterward worked out largely in New York, when he was teaching in Lambert's Conservatory of Music, and some of it was hurriedly noted down in Lüchow's Restaurant. The work is too large and exacting, both interpretatively and vocally, to become widely popular, but it is bound to establish the reputation of the composer, who, by the way, wrote text and music together, the work having come to him so, and not, as one might think, first the text and later the music.

Mr. Petri has already obtained a splendid engagement as character baritone for the *Alberichs*, etc., in Hamburg from 1913 on. The engagement came about by accident. Mr. Petri had been summoned to Leipzig to sing for Director Voikner, who is later to take over the management of the Frankfurt Opera House. Dr. Loewenfeld, now Ober-Regisseur at Leipzig, who takes over the management of the Hamburg Stadttheater in 1912, happened in during the hearing, and after Mr. Petri had finished sent up word to him to repeat the Adamastor Legende from "L'Africaine," which he did. During the first verse the desire to act was so strong upon Mr. Petri that he had to clench his fists in his pockets to keep himself quiet. Then a voice from the dark auditorium called, "Act it!" And so the second verse was acted on the empty stage, with an imaginary chorus to "play up to." It was Mr. Petri's strong characterization that brought him the fine Hamburg engagement, which was settled before witnesses before ten minutes had gone by, and now the contract is in hand, ratified without the usually necessary "guest" appearance.

Mr. and Mrs. Petri will spend the Summer teaching at their home studio, No. 266 Parker street, Newark, N. J.

Compensation of Opera Singers

[Agnes Gordon Hogan in Philadelphia Record.]

The compensation of singers is put upon an entirely false basis in the United States. It is not on the basis of competition at all. It rests solely upon the false basis of a false conception of the indispensability of foreign singers. We have been willing to pay anything to get them. Knowing this, they have availed themselves of our folly. The same singers will appear in European capitals for a mere fraction of what they are paid in this country. They would be glad to sing here for one-half the compensation usually given. Again, native singers of equal, often greater, qualification have been disregarded as competitors. This error might easily be removed, and sooner or later

will be, by the cultivation of American opera and the employment of native artists. This condition of things must necessarily come about, or "grand" opera will ultimately fail in every city in the Union.

Recital at Weigester Studios

At the Weigester Studios, Carnegie Hall, New York, a song recital was given recently by Marie Deknatel, soprano, assisted by May Colohan, Joseph Coleman and Edgar Perkins, all of them pupils of Mr. Weigester. Miss Deknatel was heard in Elgar's "Sea Pictures," Franz's "Im Herbst," Saint-Saëns's "La Cloche," Allitson's "Since We Parted" and Hawley's "A Rose Fable." She disclosed a voice of fine range and excellent quality and an admirable technical equipment such as distinguishes all the Weigester pupils. Mr. Perkins sang numbers by Huhn and MacDowell to fine purpose and the work of Miss Colohan and Mr. Coleman gave the audience much satisfaction.

Another Milwaukee Triumph for Elman

MILWAUKEE, March 20.—Mischa Elman scored another triumph on Sunday afternoon, March 19, when he appeared for the third time at the Pabst Theater under the direction of Mrs. Clara Bowen Shepard. On the previous Sunday Mrs. Shepard offered Pepito Arriola, the wonderful Spanish pianist, and Gerald Kunz, Milwaukee's boy violin prodigy, and critics were therefore led to express once more their admiration of the "Wunderknaben,"

with which cult they still associate Elman. Elman is to-day one of the few exceptions among the many prodigies spoiled in the embryonic stage of their careers and who thus fail to attain full artistic maturity. M. N. S.

American Soprano Scores Success at Début in Naples Opera

NAPLES, March 25.—Meta Reddish, a youthful American soprano, has just made her début with decisive success at the San Carlo Opera House, stirring her audience to spontaneous outbursts of enthusiasm by her singing of *Amina* in "Sonnambula." She had to respond to many encores, and, although the famous tenor, Giordani, sang with her, it was to the youthful American that the lion's share of the applause was given. At the end of the performance the singer was presented with a beautiful gold watch set with diamonds and rubies. She has received many requests to sing at fashionable concerts in this city.

Francis Rogers at the Universities

During the past month Francis Rogers, the baritone, has sung at Yale, Harvard, Columbia, Princeton, Williams and Bryn Mawr, and at Miss Spencer's school (New York), the Westover School (Waterbury, Conn.), and the Washington Seminary (Washington, Pa.). His own education, both in music and in the languages, qualifies him exceptionally to sing programs of educational value.

OHIO'S OPINION OF MME. LILLIAN NORDICA

The diva sang last night just 20 songs, almost doubling the length of her original program. She was in superb voice; it rang out with great clarity and it readily answered every demand made upon it. It is a voice of rarely beautiful timbre, rich and full in all its registers, and with top notes that are really thrilling. So much for her voice.—*Ohio State Journal*, March 3, 1911.

Her remarkable voice is like a rippling inland stream "darkened by shadows of earth, but reflecting an image of heaven"; it flows along harmoniously, sprinkled with star-darts and moon-shimmers, the rustle of leaves and twittering of wood-birds, it brings visions of fairies and elfin things, it bears down stream the sound of the hunter's horn, the plighted troths of lovers, it grows turbulent with the strife and moil of men and cities and sobs off again into the forest of human emotions and disillusionments.—*Toledo Times*, March 1, 1911.

Throughout the program Mme. Nordica sang faultlessly, as if her voice was all important, then later she gave expression to her great dramatic powers, and her rendition of Schubert's "Der Erlkönig" was marvelous. In it Mme. Nordica showed the power of dramatic ability, and the wonders of her voice. . . . Mme. Nordica proved by this program that she is still at the head of American singers, and for that matter, foreign ones.—*Columbus Evening Dispatch*, March 3, 1911.



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PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

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624 South Michigan Ave.

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Plocegasse 6 (IV)

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New York, April 1, 1911

NOTICE TO ADVERTISERS

Owing to the greatly increased circulation of MUSICAL AMERICA during the past two years, the advertising rate will be raised to \$150 per inch per year. The price per page per insertion will also be raised to \$150. The new rate will not go into force until November 1 of this year.

BUSINESS PRUDENCE AND AMERICAN OPERA

As reported in MUSICAL AMERICA last week, Henry W. Savage said that "as a prudent business man" he was forced to admit that he would not take the chance of producing an opera by an American composer until it had been previously produced on the other side. He said that it must have the "made in Germany" stamp, and that while a man like Puccini can afford to ignore this, a newcomer cannot.

This remark comes with peculiar pungency just at this time when there has been more activity than ever before in behalf of the American operatic composer and the production of his works. It seems like denial flung in the face of the very gains recently made.

It is presumable that Mr. Savage, with his business knowledge and experience, knows what he is talking about, and if what he says is scarcely helpful to the cause of operatic composition and production in America, in a positive way, it has a negative value, or should have, in stinging the American conscience into a knowledge that it is by no means yet artistically independent.

There is no weaker policy than that of pretending that black is white. If the spirit of artistic independence is abroad in the land, it is not to be pretended that the existence of such a spirit is equivalent to the consummation of the gains which can only be made by an energetic exercise of that spirit. If true prudence in business involves a refusal to produce an opera by an American in America, it is very evident that American composers have a great struggle before them to command that American appreciation which, in the end, they cannot do without.

It is possible that Mr. Savage exaggerates the conditions. In view of the difficulties of Arthur Nevin in Berlin and the smoother sailing of Victor Herbert in America, it would seem that he does. A Metropolitan Opera House, however, in the midst of its many affairs, can produce an occasional American opera with much less risk than can a Savage, who concentrates on particular ventures. It is plain, however, that the composer in America does not stand where he must stand, nor does his appreciation by his countrymen yet rise to a sufficient height.

The test of these things in the operatic world lies in this very matter, whether a man like Mr. Savage

finds it profitable or dangerous to produce an opera by an American in America.

MUSICAL ART AND ENTERTAINMENT

The New York Times of recent date has an editorial on Tetrassini and musical taste which, without meaning any detraction of the diva, points out that the audience of five thousand persons who crowded to the Hippodrome to hear her is no indication of a high musical taste on the part of the public in New York.

The Times calculated that with the other musical affairs in New York on the same day there was an audience for musical entertainment, all told, of ten thousand. Although the Times credits Mme. Tetrassini with being one of the great singers of the time, it attributes her drawing power to the fact that she is also a "sensational attraction." The Times concludes in an effort to console those who are annoyed by occasional evidences of a lack of discrimination on the part of the public by saying that "we cannot have everything at once."

It is, perhaps, not as clearly realized as it might be by people in general that musical entertainment and musical art, while not having the Great Wall of China between them, at least have between them a pretty substantial fence, through which they can occasionally shake hands.

A musical entertainment is primarily a "show." It may be musical art, and it may not. It sometimes happens that even serious art is also entertainment; but even in this case the crowd that goes to it goes for the sake of the show, and not for the art. Crowds never go to anything for purely artistic reasons. Musical art, on the other hand, is a special and serious study, like philosophy or science. The way of the true lover of musical art is somewhat lonely. He must draw his consolation out of his private studies, and from those occasions when something truly artistic is done in public. He is apt to be disturbed by the conventions necessarily attendant upon even so honorably artistic an event as a symphony concert where, if he has a critical and discriminating mind, he is apt to be compelled to listen to some things which he cannot regard as artistic.

It is scarcely profitable for anyone, whether from democratic theories of art or from municipal pride, to adduce popular enthusiasm in support of the belief in a coming art millennium. It is possible that musical entertainment now and then awakens some soul to artistic consciousness, and even if the art lover is interested in the promotion of such philanthropy his art life in the present stage of civilization must, of necessity, be something apart. He will go his quiet way, while the heathen rage and the people imagine a vain thing.

LONG OPERAS AND SHORT ONES

There appeared in the Evening Sun a few days ago an editorial headed "The Ideal Opera." It did not have reference, as one might be inclined at first glance to suppose, to any specific musical or dramatic quality, but to the matter of duration. Taking as a text for his sermon the forty-minute "Secret of Suzanne," the writer proceeded to inveigh against the practice of Wagner in producing works which require four to five hours in performance and to extol Richard Strauss for picking out librettos in which "personages never talk unless they have something to say."

There is much truth, no doubt, in these sayings, but they should not, on the other hand, be allowed to go entirely unchallenged. The most ardent Wagnerite will not deny that for all practical purposes the "Nibelungen" dramas, "Tristan," "Meistersinger" and "Parsifal," are too long to be offered the average audience under normal conditions. MUSICAL AMERICA has many a time during the past few months fulminated against the practices of Messrs. Toscanini and Hertz in allowing these operas to extend beyond the reasonable time limit, which is at the most three hours and a half. It is palpably unjust, however, to accuse Wagner of being the originator of the four and five-hour opera. Meyerbeer was guilty of the same offense before Wagner ever wrote and persons who cry out at the "Walküre" to-day might learn some interesting things if they were made to sit through an uncut performance of "Huguenots." Furthermore audiences—and conductors, too, for that matter—overlook the fact that Wagner himself never intended his dramas to be given entire except at festival performances, on which occasions the hearers might enjoy an hour or two intermission between each act. When his "Rienzi" was first given in Dresden he was horrified to learn that it lasted over five hours and hastened to the theater next day to make liberal excisions. When Anton Seidl informed him of the cuts which would have to be made in the New York performances of "Götterdämmerung" he promptly replied "Fire away." It is palpably unjust to Wagner, there-

fore, to accuse him of being the cause of conditions of which he would have been the first to disapprove.

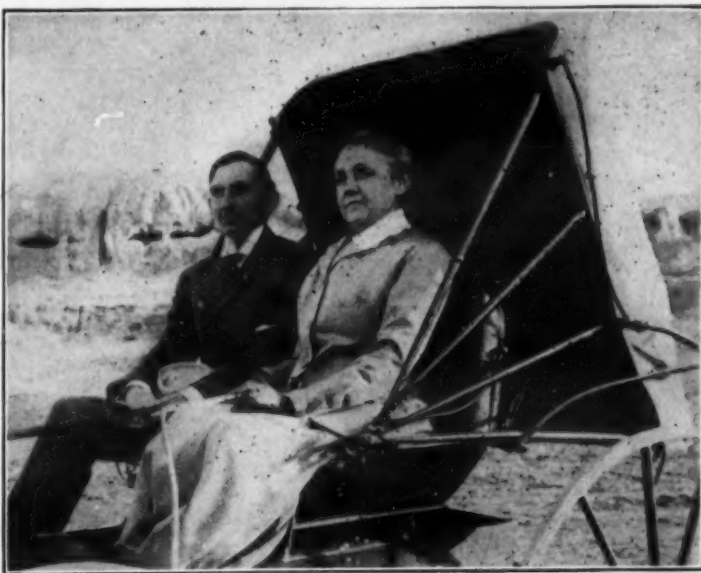
The second theft of certain of the manuscript operatic scores submitted in the ten thousand dollar competition of the Metropolitan Opera Company, which was noted in MUSICAL AMERICA of last week, would lead one to suppose that those engaged in the promoting of this competition were the victims of the "Black Hand."

In the case of the earlier disappearances, when a box containing three of the manuscripts disappeared from an express wagon immediately after leaving Walter Damrosch's house in New York, there appeared to be grounds for suspecting a plot to discredit certain persons connected with the competition. These were further substantiated by the peculiar manner in which the scores were recovered.

Now that some of the scores have once more disappeared in their transmission from Boston to New York, the Metropolitan Opera Company should secure the services of a Sherlock Holmes, who could get to the bottom of the matter.

Lightning does not often strike twice in the same place, and on the rare occasions when it does it is apt to be due to the existence of peculiar conditions. The composers and the public at large would be grateful to anyone who could unravel the mystery of the Metropolitan Opera contest.

PERSONALITIES



Mr. Cadman in the Indians' Own Country

The above photograph shows Charles Wakefield Cadman, composer of Indian music, and his mother, among the mesas of New Mexico. The composer, who captured one of the prizes offered by the National Federation of Women's Clubs in the last competition, is making a sojourn in the Southwest for his health.

Herbert—It is said that Victor Herbert's income is more than \$10,000 a week for extended periods.

Savage—Henry W. Savage believes that to win success a young singer should devote herself principally to dramatic action and stage training. "Given dramatic action," he says, "our American singers would be of infinitely greater value. We need more singers who can act."

Luckstone—"The hardship of study is not to be compared to the hardship of launching into the vortex which is supposed to lead to fame and success in the music world," says Isidore Luckstone, the New York vocal teacher.

Gates—W. Francis Gates, the musical writer of Los Angeles, who corresponds for MUSICAL AMERICA from that city, says: "Of those who go abroad to be 'finished' there are many who return truly in that condition."

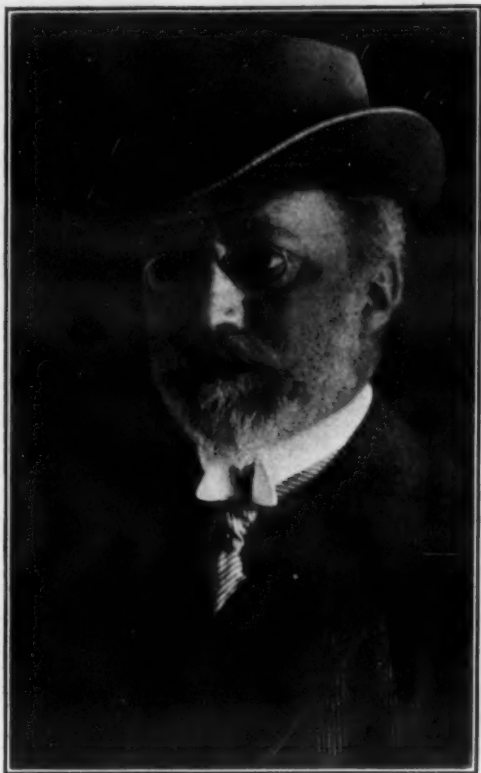
Zeisler—Regarding "methods," Fannie Bloomfield Zeisler, the Chicago pianist, says "Leschetizky's method is to have no fixed method."

Slezak—The Bohemian tenor, Leo Slezak, of the Metropolitan Opera House, says that certain of the more deeply emotional rôles in his repertoire, such as *Otello* and *Tannhäuser*, affect him so deeply that he has strictly to limit the number of his appearances in them. He declares that he realizes that *Otello* is in many ways his best part because it excites him the most.

Gadski—Mme. Gadski's conception of the ideal type of feminine beauty is of one having a brunette complexion and blonde hair. "I have seen the combination on the stage when the dark women put on light wigs," says the diva, "and the effect is charming, irresistible."

Hinckley—Those who know Allen Hinckley merely from across the footlights and therefore associate him with the heavy Wagnerian rôles in which he has chiefly been heard in this country, may be surprised to learn that the basso seeks relaxation from the "gloomy Hagen" or the more or less melancholy *King Marke*, the paternal *King* and *Landgraf*, etc., by singing many of the latest comic opera or musical comedy successes when he is with his friends. Into these he throws himself with the greatest abandon and delight. It is by no means an unusual occurrence for him to sing some Brahms or Franz songs for these friends and then follow them up with a new comic ditty.

BERLIN CRITIC WHO IS AUTHORITY ON HISTORY OF MUSIC



Professor Carl Krebs

BERLIN, March 18.—Few music critics have had so complete a grounding and training for their work as Dr. Carl Krebs, member of the Senate of the Royal Academy of Art in Berlin. Born in Hanseberg, near Berlin, February 5, 1857, Dr. Krebs first studied chemistry as a specialty, but soon devoted himself to music under Xaver Scharwenka, Albert Becker and Heinrich Barth. He studied the history of music and art under Spitta, Grimm and Zeller, and in 1892 received the degree of Doctor of Philosophy. He was formerly music critic of the *Vossische Zeitung*, of Berlin, and later of the *Deutsche Rundschau* and the *Tag*, the most popular daily illustrated paper of Berlin. In 1895 he was appointed teacher of the history of music at the Königliche Hochschule für Musik as successor to Philip Spitta. In 1900 he received the title of Professor and was called to the Senate of the Royal Academy of Art.

Professor Krebs has contributed a number of treatises of the highest value on the history of music to the *Vierteljahrsschrift für Musikwissenschaft*, the *Preussische Jahrbücher* and to the science supplements of the *Vossische Zeitung*, etc.

O. P. J.

CONSTANTINO IN CONCERT

Tenor Gets Half a Dozen Recalls as Cecilia Society Soloist

BOSTON, March 27.—Florentino Constantino, of the Boston Opera, and the male chorus of the Cecilia Society, assisted at the Pension Fund concert of the Boston Symphony Orchestra on the 12th. The program was of a semi-popular nature, and was received with unusual enthusiasm. It consisted of:

Liszt's poem for orchestra, "Les Préludes"; the tenor aria from the last act of "The Girl of the Golden West"; the "Tannhäuser" Overture; Tchaikowsky's "Nut-Cracker" Suite; the aria, "Cielo e Mar," from "La Gioconda"; Nicolai's Overture, "The Merry Wives of Windsor"; Strauss' "Blue Danube Waltz," performed as it was originally written, for male chorus with orchestral accompaniment.

The program and its performance met with the greatest favor, and Mr. Constantino was applauded with exceptional enthusiasm, being called back to the stage fully a half dozen times after his two solos. He was heard at his best. The singing of the male chorus in the well-known waltz of Strauss also gave great pleasure.

O. D.

Music Season Too Short

[Reginald DeKoven in New York World.]

I have already expressed the opinion in previous writings that it seems a pity that the so-called musical season should be so short, and that the musical public should be surfeited with musical events for five months and starve for seven. The thought therefore occurs to me that were the Metropolitan to be run less as a private operatic venture and more as a public and even national institution, whether it would not be possible to give opera in New York more as it is given in the principal continental operatic centers, and make opera

more a matter of everyday life and less of a social function by having a regular season of eight or nine months instead of five. The ever-growing public taste for this kind of entertainment as time goes on will, in my opinion, make opera less and less of the largely social function that it has been hitherto, so that the period during which opera might be given need not necessarily be governed or limited by the goings and comings of what is called society. If a much smaller city like Vienna can support opera as it does during the season of over eight months, I cannot see why a metropolis like New York should not do so for more than five, if the same general conditions of opera giving which identify it there with the people at large were more closely followed.

MARY GARDEN SAYS SHE LIKES "NATOMA" BETTER

Her Respect for Victor Herbert's Opera Has Increased Considerably After Repeated Performances

"WHAT do I think of 'Natoma' after singing in it several times? Why, my respect for it is considerably increased. I do not withdraw the first opinion I expressed—that it is not a great work. Yet it has moments of musical inspiration, some effective situations and, for a first attempt by Mr. Herbert at writing a grand opera, it is highly creditable and promising," said Mary Garden to Sylvester Rawling, of the New York *Evening World*. "Perhaps our eyes are not as widely open as they should be to genius close at hand," Miss Garden continued. "A distinguished Frenchman said to me the other day after seeing 'Natoma' for the first time, 'I do not think the critics or the audiences who have heard Mr. Herbert's opera have begun to do justice to it. The work is much greater, musically and dramatically, than they have yet found out. I notice this about Americans: While they detest and reject instantly bad works of art, they are slow to discover good ones. Is it that they are afraid of the courage of their convictions? or, is it due to the lack of artistic atmosphere in America?'"

"And you would like to know my opinion of 'The Girl of the Golden West'?" Well, the opera is rotten! Yes, I mean it. I've said it before, and you must not modify my word. I think as I may and I say what I think. You know I was to have created Minnie in Chicago, but when I read the score I absolutely refused to take the part. 'But it's in your contract,' said Mr. Dippe. 'I know it is, but I will not do it,' said I. He argued and pleaded with me to no avail. Then Mr. Tito Ricordi tried to show me my duty; but I wouldn't listen to him.

"I don't believe the opera will last. It doesn't begin to compare with Puccini's 'Bohème' or 'Tosca' or 'Butterfly.' What is there to it but the story? And that Mr. Belasco has made known to every theatergoer in the country in his great melodrama.

"I don't believe in making operas out of successful plays. It's a wrong method of construction. The dramatic and the operatic stages are apart. People often say to me, 'Why don't you go on the dramatic stage?' You would be sure to triumph. You have the ability and the temperament. But I am not sure, by any means. How do I know that I could even memorize a big speaking part? In an opera the music helps me to remember my lines, and it's music and characterizations and imperiousness in opera that make my métier."

CHARLES BENNETT'S RECITAL

Boston Baritone Displays Agreeable Voice in Varied Program

BOSTON, March 21.—Charles Bennett, baritone, assisted by Mrs. Charles White, accompanist, interpreted this program in Jordan Hall this evening:

Recitative, "Be Comforted," and air, "The Lord Worketh Wonders," from Handel's "Judas Macabaeus"; air, "Non più andrai," Mozart; "Wie melodiën zieht es mir," Brahms; "Der alte Herr," Hermann; "Heimliche Afforderung," Strauss; Song cycle from Tennyson's "Maud," Arthur Somervell; "The Blue Hills of Antrim," Hamilton Hart; King Charles, Maude White; "On the Way to Kew," Arthur Foote; "Bedouin Love Song," G. W. Chadwick.

There was a large and appreciative audience, and this appreciation was deserved, because Mr. Bennett has a voice of unusually fine quality and his schooling has been exceptionally thorough. The recitative and aria of Handel at once put a test to the singer's technic and musical taste, and this test was more than creditably surmounted. The program gave Mr.

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Bennett an opportunity for the full display of his musicianship and his versatility of style. He kept admirably to the simple lines of the first Brahms song, and in the second "Verrath" became impressively dramatic. The "Heimliche Afforderung" was sung with all desirable breadth and fire. The enunciation of the singer was exceptionally clean and distinct, whatever the language of the songs. The German songs, of which every word could be heard, were rarely pleasurable on this account. Arthur Somervell's cycle, after the rather anemic poem of Tennyson, has more character than one might have anticipated. The final group of songs were pleasing for their simplicity and frankness of expression. Throughout the evening the applause was hearty and long continued wherever opportunity offered and at the last Mr. Bennett added to the program.

O. D.

OLIVE MEAD QUARTET

Schubert, Wolf and Grieg Compositions at Season's Last Concert

The Olive Mead Quartet gave its last concert of the season on Wednesday afternoon of last week in Mendelssohn Hall. Schubert's E Flat Quartet, Hugo Wolf's "Italian Serenade" and Grieg's G Minor Quartet made up the program. The four young women were in excellent trim and played the music with all that charm and finish which is the distinctive characteristic of their work. The Schubert number is seldom heard, but while scarcely equal to some of Schubert's other chamber works it possesses beauties of an order to make its more frequent performance worth while. The little scherzo, with its piquant drone bass, is a gem, and as much may be said of the poetic adagio. The real treat of the afternoon, however, came with the heavenly Grieg quartet. Though the propriety of certain excisions which they made in it may be open to question the artists rose to their task in fine fashion on the whole and were loudly applauded.

The Berlin Komische Oper recently gave its three hundredth performance of d'Alberty's "Tiefland."

SCHUMANN-HEINK GIVES RECITAL IN CINCINNATI

Modern Chamber Music Program at the Conservatory—A Choral and Orchestral Concert

CINCINNATI, O., March 18.—Mme. Schumann-Heink appeared in Music Hall on Tuesday evening. The program included the Schumann Cycle "Frauenliebe und Leben," a group of English songs, two numbers by Gersdorff and Bizet, with orchestral accompaniment by J. Alfred Schehl of Cincinnati and with violin obligato very beautifully played by a local violinist, Mrs. Robert Sattler.

An excellent program of modern chamber music arranged by Miss Baur of the Cincinnati Conservatory was given at the Woman's Club Monday evening by Hans Richard, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist. The program embraced the Sonata for Piano and Violin, in B Flat Major, op. 42, of Hans Huber, and the Piano Quartet, E Major, op. 4, of Paul Scheinpflug.

Another event on Thursday evening was given by the two large student organizations of the Conservatory, the Chorus and Orchestra, which offered one of the most representative programs given by this institution during the entire season. The program was under the conductorship of Pier Adolfo Tirindelli and consisted of three large numbers—Haydn Symphony, Reinecke Concertstück for Piano and Orchestra, with Nell Legg as soloist, and the Hummel Cantata, "Queen of the Sea," presented by the combined forces of the Conservatory Chorus and Orchestra, and Clara Nocka Eberle, Mrs. Caroline Rieder-Bohmer and Mary Ellen Teal in the solo parts. A very large audience enjoyed the concert.

F. E. E.

Mrs. Charles Cahier, the American contralto of the Vienna Court Opera, has been singing in South Germany with marked success.

J. A. Fuller-Maitland, for many years music critic of the London *Times*, is shortly to retire from that post.

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A music house like Breitkopf & Haertel, which during the 18th, 19th and 20th century issued so many important works to the world, could only attain such significant results and consequently such a world-renowned reputation through a spirit of enterprise on the part of the members of the firm, the musical training of which has always been a leading feature for the success of this house. The highest ideals were always the standard for this firm, which consequently made it necessary to exercise the greatest discretion in the choice of works for publication.

The house of Breitkopf & Haertel was founded in the beginning of the 18th century in 1719 by Bernhard Christopher Breitkopf. The co-operation of such a celebrated engraver and printer as Johann Caspar Mueller proved to be a valuable acquisition for the firm. For 135 years the firm was located in the house of J. Chr. Gottsched, the publication of whose works, between 1723-1726, proved the first important venture. The fact that this Gottsched house was called the "Golden Bear" led the firm to make use of the bear in its trade-mark. The next member of the firm was Joh. Gottl. Eman. Breitkopf, who became a member at the age of 26 and greatly raised the status of German printing by his practical methods. He invented music type in 1754 over which he exercised a monopoly for many years. Before the end of the Seven Years' War a large musical library had been collected and the first printed catalogue, with the contents systematically arranged, produced. The next to become active partner was Chr. Gottlob Breitkopf (1750-1800), the younger of two sons. After his father's death in 1796 he made his friend, Gottfried Christopher Haertel, a partner, the name of the firm assuming its present title of Breitkopf & Haertel. Before the close of the century the house had issued a carefully compiled edition of the works of Mozart, Haydn, Clementi and Dussek. In 1798 Breitkopf & Haertel founded the "Allgemeine Musikalische Zeitung," the first music paper to appear in Germany. The "Leipziger Literatur-Zeitung" was issued in 1812, which was followed by many important scientific works. They then erected a new printing and engraving plant with the most approved machines and appliances.

The next to manage the affairs of the firm was Raimund Haertel (1810-1888). A new building for the publication of new books was then created in 1814, which was followed by new and extensive structures in 1867 intended for arranging the vast stock of books and music in systematic order. Following the brothers Haertel, the business continued to grow under the able direction of Wilhelm Volkmann (1837-1896) and Dr. Oscar von Hase (born 1846). Both these gentlemen are grandsons of Gottfried Haertel. Under their direction the firm has continued increasing the number of its publications so that at the present time their catalogue has attained the figure of 25,000 numbers.

The seventh generation is represented by Dr. Ludwig Volkmann (born in 1870), who has charge of the music, book and art departments. Dr. Hermann von Hase, the son of the above-mentioned Dr. Oscar von Hase, is in charge of the music publishing department.

Breitkopf & Haertel have also published their famous "Popular Edition," which represents a compilation from their enormous catalogues.

This edition really embraces all the classical works of value and many of the best selections of the modern repertoire. Original piano compositions, as well as numerous arrangements for the piano, are here included with the standard orchestral and chamber music compositions of the famous composers. The number of works also for the organ, violin, 'cello and the other instruments is very large. It is worthy of mention that Christian Sinding's Violin Sonata op. 99, which was recently published, represents number 3000. The "Popular Edition" also includes many classical and modern works, such as those of Granville Bantock, v. Fielitz, Franz, Reinecke, Stockhausen, Streicher, Thuille, Wallnoefer, Weingartner, etc., etc., which is a proof of the versatility of Breitkopf & Haertel's publications. Numerous works from the pens of the leading English and American composers are also included in the publications.

The large amount of orchestral music published by Breitkopf & Haertel has resulted in all the great orchestras throughout the world making their selections from the firm's inexhaustive list of really beautiful editions.

A catalogue of 74 pages comprises the orchestral and chamber music publications of Breitkopf & Haertel. The firm also publishes a very popular miniature form of orchestral scores, the latest attainment in which will be "Liszt's Symphonic Poems," which are now in preparation.

The great list of choral works which the house has given to the public is another important feature. This list includes all the works of the classical composers as well as most of the best productions of modern composers.

The publications for violin, viola, 'cello & double bass, as also for the organ and other instruments, wood as well as brass, practically exhaust the instrumental repertoire.

The firm has also issued a valuable catalogue, "International Anthology of Musical Books," containing an elaborate list of treatises on various aspects of music, incidentally including a list of 39 pages of English books on music. The firm's publications of books embrace the entire range of literature, among which are many of the best educational works of Germany.

Extraordinary Success of the Berlin House

In 1906 Breitkopf & Haertel opened a Berlin house on Potsdamerstrasse 21, almost opposite to the Eichhornstrasse. This branch house has been steadily enlarged to satisfy an ever increasing demand, so that shortly it was found necessary to add the entire first story. The premises of this Berlin branch are of an enormous depth and contain departments for everything included in the sphere of music, such as books on music in all languages, with special preference for modern works in English, German and French, as well as a large assortment of instruments of every description and an art department of more than casual interest, including statuary, pictures and portraits of composers, etc., also objects of artistic interest for the embellishment of the studio.

This Berlin house of the great Leipzig firm has increased so rapidly and so remarkably that it is to-day no longer merely the representing agency for Breitkopf & Haertel's publications, but has also the representation for about 14 other publishing houses in Germany, America, France, etc.

An extensive and judiciously selected loan department of musical literature enables even those without the means to buy these works outright to become thoroughly acquainted with the most valuable existing compositions.

Here one finds departments for English, French and other foreign music, besides a department devoted entirely to standard literary works in English and German.

A feature of especial interest to English-speaking music lovers is the large assortment of English works in the Berlin house of the firm.

From among some of these works, which have been submitted to the *European Offices of MUSICAL AMERICA*, are to be mentioned as being of particular interest, Felix von Weingartner "On Conducting" (translated); "Some Notes on Bach's Church Cantatas," by Ebenezer Prout; "What Does Richard Wagner Relate Concerning the Origin of His 'Ring of the Nibelungen'?" (translated); Schattmann, "Guide to Strauss' Salome" (translated); "On the Performance of Beethoven's Symphonies," by Felix von Weingartner; Karl Scheidemantel, "On Voice Culture"; "The Art of Breathing," by Jeanne van Oldenbarnevelt; "Books on Harmony, Counterpoint, Instrumentation, etc.," by Prout and other prominent authors.

The branch firm is to-day in a position to provide musicians with all that may be required in music.

A recent innovation of which the firm is very proud is the special instrumental department.

Here we find all instruments represented, from the smallest children's violin to the concert grand and harmonium with 2 manuals and pedals.

In the pianoforte department the famous German firm of Römhildt (Weimar), the instruments of which have received the approbation of such authorities as Liszt, Richard Strauss, Busoni, Weingartner, Nikisch and other eminent musicians, is represented. These pianos are very well known and enjoy an estimable reputation, not only in Germany, but throughout the whole world.

In the instrumental department the strings are accorded special interest as being an article in which artists are very exacting. Besides the cheaper grades of violins we find here the "New Cremona" instruments made by Messrs. Grossmann & Seifert, of Berlin. As the greatest artists of the day deemed these instruments worthy of praise, a short explanation may be found of benefit for those who do not know these violins as well as for others who from prejudice will not admit anything as being good that is not Italian and from 100 to 200 years old. The reputation of these instruments seems to-day to be irrevocably established; men like Ysaye, César Thomson, Thibaud and others having been pleased to express their approbation in the highest terms. The erroneous opinion of former years regarding the value of a violin being dependent upon its Italian make and its age has been conclusively refuted by the "New Cremona," which possesses all the valuable characteristics of the old Italian violin. Mr. Grossmann's theory, expounded in his book, "Theory of Harmoniously Attaining the Resonance Boards of the Violin," is based on the attempt to "time" the belly and back of the violin, thereby causing both to vibrate in fixed proportions.

Other musical instruments represented in this department are the "Kunstspiel," the Piano "Virtuos," a reproducing piano enjoying great popularity, the Gramophone and the pianoharmonium "Dyophon," an excellent combination of organ and piano. The entire music for the Kunstspiel-pianos, "Virtuos," is recorded by means of a special phonograph, and thus represents an exact reproduction of musical works played by artists on the piano. This Kunstspiel Virtuos was accorded the Grand Prix at the World's Exhibition at Brussels.

The harmonium department includes a large assortment of harmoniums of all varieties, from the smaller ones, with only one row of flute stops, to the largest kinds with 2 manuals and pedal.

The piano-harmonium "Dyophon," which represents one of the most successful of modern innovations in the sphere of instrument manufacture, consists of the following registers:

Bass:	Diapason		Discant:	Melodia	8'
	Horn echo	8'		Flute dolce	8'
	Viola	4'		Vox celestis	
	Viola dolce	4'		Seraphone	8'
	Aeols harp	2'		Flute	4'

Piano disconnection in the base. Piano disconnection in the treble. Total piano disconnection.

Knee-lever.

Tutti (full action)—Sweller.

The following varieties of playing are combined in the piano-harmonium "Dyophon":

1. Piano alone.
2. Harmonium alone.
3. Piano and harmonium ensemble.
4. Melody: Harmonium alone. Accompaniment: Piano alone.

The following firms are represented in the Berlin house:

Schuster Brothers, of Markneukirchen, the famous firm of mandolins, guitars, lutes, bugles, wood and brass instruments.

Records of the Odeon Co. of artists of the first order, like: Hempel, Destinn, Labia, Culp, Knüpfer and Rains, etc.

A further feature of interest of the Berlin Branch of Breitkopf & Haertel is the large collection of post cards, photographs and engravings of all distinguished musicians, operatic scenes and characters, as well as caricatures and also statues and memorials of famous artists, including a series of relief plaques and life-sized busts of great composers.

The following is a list of interesting new catalogues issued by Breitkopf & Haertel, which are sent gratis and postage prepaid on demand.

Music Department.

List and guide of popular editions.

Catalogue for piano music.

" " German lieder.

" " chamber music, violin, violoncello, etc.

" " orchestral and choral music.

" " fancy volumes.

" " the most popular music, classical and modern, issued by different publishers (80 pages).

" " the most popular international standard music.

Catalogue of the novelties of Breitkopf & Haertel's music.

List of French popular songs and dances.

Musical Advertis: Weingartner's Songs, Musical Compend. X. Scharwenka's compositions.

Catalogue of books on musical subjects.

List of new books (translated).

Catalogue of pictures and sculptures of musical celebrities.

List of picture post cards of musicians.

Ysaye to Arrange European Concerts for Frederic Fradkin

Frederic Fradkin, the American violinist, who gave a successful recital last Fall, and whose more recent appearance with the New York Philharmonic under Gustav Mahler was favorably commented on, is a pupil of Eugen Ysaye.

Mr. Fradkin, who is in his nineteenth year, was a pupil of Lefort at the Conservatoire and won the first prize for violin at that institution in 1909, the first American to receive that distinction. Though a young man he was concertmaster for a time under Louis Ganne, whose "Hans the Flute Player" was given here last Fall. He will return to Europe in the near future to play at a number of concerts which M. Ysaye has consented to conduct for him. Beginning next Fall, he will very likely tour this country during the entire season of 1911-1912.

Atlanta Philharmonic Orchestra Does Good Work at Public Rehearsal

ATLANTA, GA., March 25.—The public rehearsal given by the Atlanta Philharmonic Orchestra last Friday afternoon proved an artistic success. The Grand Opera House was filled and the program received with sincere appreciation.

After the program, which was conducted by W. Whitney Hubner, assisted by Carolin Crenshaw, soprano, and Eda Bartholomew, accompanist, the audience were served with refreshments, the tables being presided over by Bertha Harwood and some of the ladies associated with her in the Atlanta Musical Association.

The Atlanta Philharmonic Orchestra has been put upon a sound financial basis and is now an assured thing. The work accomplished by the orchestra has been gratifying.

L. B. W.

Fourth Matinée at National Academy of Musical Art

The National Academy of Musical Art held its fourth matinée musicale on Sunday afternoon, March 26, at the Academy. The program presented Florence Austin, the violinist in recital, playing four groups. Mrs. J. W. Wickes, assisted, playing a group of Chopin pieces. Miss Austin's playing is marked by fine tone and an excellent technic. The program follows:

Suite in A Minor, Ries, Miss Austin; Concerto No. 4, Vieuxtemps, Miss Austin; Chopin selections, Mrs. J. W. Wickes; Extase, Valse Lente, Musin; Polonaise in D Major, Wieniawski, Miss Austin; Zigeunerweisen, Sarasate, Miss Austin.

Mrs. Elizabeth Coffey assisted at the piano.

Marguerite Melville-Lisznewska, the American pianist, will be one of the concert-givers of London's Coronation month.

BUSONI STAR OF LOS ANGELES WEEK

Plays Superbly and Awakens Some Amusing Newspaper "Criticisms"

LOS ANGELES, March 19.—The week has not been without its humor in the musical circles of Los Angeles. This was unwittingly furnished by several newspaper "criticisms" of the playing of Ferruccio Busoni, who was heard at Simpson Auditorium in two concerts under the management of L. E. Behymer. It is to be hoped that Mr. Busoni has not neglected the opportunities thus afforded him to improve on his choice of selections for future programs and that he will not discard the advice tendered as to the interpretations he shall give to Schumann, Chopin, Liszt and the rest.

Apart from the instruction thus given the artist and the misinformation thus given the public, the recitals of this superb performer were full of delight for the cognoscenti. No, not quite full, either, for the Bach arrangements he offered, as well as perhaps two other numbers, gave a hint as to the reason why the average man sidesteps a piano recital. There is no getting round the fact—they were dry.

Beyond these, the transcendent technic, used without pose or affectation and without any of the trade-marks of many of the "wizards of the keyboard," was a source of continued pleasure. The first program, devoted almost entirely to Chopin and Liszt, was the more interesting of the two—it was denominated "high-brow classics" by one writer and "a failure" by another.

The Liszt études, "Mazeppa," "Ricordanza" and "Campanella" were given a performance such as few but Busoni could offer. In the Chopin there were at times variations with the tempo that were received with respect or with exhortation, according to the listener. And the St. Francis legends—one could not imagine them more beautifully played.

Two Los Angeles girls are receiving good notice in Europe at present. One is Olga Steeb, who played with the Berlin Philharmonic Orchestra lately, and who has two other dates with the same celebrated organization, playing several of the greatest concertos for piano; and the other is Gertrude Cohen, also a pianist, who has obtained excellent press notices in Budapest, where she played in recital with Frieda Hempel, of the Berlin Royal Opera. For three years she has been studying with

Leschetizky and the reports from teacher and critics augur well for her future.

Edith Haynes Kuester, wife of the New York impresario, formerly an organist of this city, has been visiting here and last week gave a recital in conjunction with Roland Paul, tenor. Mrs. Kuester offered a number of her own songs through Mr. Paul and played a group of MacDowell numbers that left no doubt as to her excellence as a pianist. The songs offered renewed evidence of the pianist's abilities as a composer and were especially notable in the fitness of the music to the text. Mr. Paul is rarely heard and for that reason the recital was all the more enjoyable.

W. F. G.

MICHAEL ELLIOT IN AN INTERPRETATION OF FARWELL'S 'HURAKAN'



Michael Elliot, Classic Dancer

Michael Elliot, the classic dancer, has been engaged by the Woman's Club of St. Louis to give a special performance Easter Monday, April 17. Miss Elliot will give the entire program, which will include five dances from the "Peer Gynt" Suites, I and II, a Chopin group and a Tchaikowsky group composed of a nocturne, Chanson Triste and Humoresque. This last group of dances is new and Miss Elliot will give them for the first time at this performance. The St. Louis appearance will be the beginning of Miss Elliot's Spring tour in the Middle West. The accompanying photograph of Miss Elliot shows her in the costume worn in the "Domain of Hurakan," by Arthur Farwell, which the composer orchestrated for her.

Milwaukee Not Alone

More classical music and less ragtime is the demand of the patrons of the municipal concerts in Milwaukee. The discovery of a more critical taste of the plain people in musical matters has been made in other cities besides Milwaukee.—New York World.

Lucienne Bréval, who has been appearing in "Macbeth" at the Paris Opéra Comique, has gone to Russia for a series of guest appearances.

BONCI IN PORTLAND STIRS BIG AUDIENCE

Oregonians Turn Out in Large Numbers to Hear Italian Tenor

PORTLAND, ORE., March 19.—The most important event of the week was the concert given on Wednesday evening by Alessandro Bonci under the Steers-Coman management. Every seat in the Heilig Theater was taken while, many could not even secure standing room. The audience was most enthusiastic, and no artist who has visited Portland has created a more favorable impression. While in the city Signor and Signora Bonci were entertained at dinner by Mr. and Mrs. Cecil Bauer.

St. Patrick's Day was the occasion of many entertainments, the most largely attended being given at Masonic Temple, where Mrs. Elizabeth Harwas Sullivan was the principal vocalist. Other singers who participated in the various entertainments were Irene Flynn, Florence Gilmore, Winnie Frayne, Rose Friedle and the Portland A Capella chorus under the direction of Professor F. W. Goodrich.

The third of the series of operatic recitals under the direction of Mrs. Edward Alden Beals, was given on Saturday evening before a large number of invited guests. The object of these recitals is to familiarize the pupils and friends with grand opera, and an interesting feature is the short, concise story of the opera which introduces the selections. The operas represented on Saturday evening were "Rinaldo," "Mignon," "La Favorita," "Der Freischütz," "Il Barbiere," "Roberto," "Ernani" and "La Traviata." The singers were Esther Hogan, Myrtle Thomason, Charlotte Baufield, Winnie Frayne, Florence Gilmore, Nancy Beals, Mesdames Charles W. Clow and Fritz Braun. Miss Marian Neil, a pupil of Harry E. Van Dyke, gave an excellent rendering of a Chopin Ballade and a Moszkowski waltz.

The organ recitals given by Prof. Lucien Becker are attracting much interest and are largely attended.

H. C.

International Art Society Musicales

The International Art Society of New York gave a musicale at the Hotel Astor on March 13 at which the soloists were Frances Van Veen, Josephine Isaac, Beatrice R. Harris and Flora Schoenfield. The audience was an exceptionally large one, and seemed well pleased with the entire program, which included the "Shadow Song" from "Dinorah," by Meyerbeer; "Jewel Song" from "Faust," by Gounod; "Oft Have I Seen," by Dell'Acqua, and "If No One Ever Married Me," by Lehmann. The soloists, who are all pupils of William H. Lee, showed good talent and excellent training. The Ladies' Choral, under the able leadership of Dr. J. Christopher Marks, did excellent work. They were heard in "The Miller's Wooing," by Fanning; "I'll Think of Thee," by Julian Edwards; "Doan Ye Cry, Ma Honey," by Noll, and "Dixie," arranged by Browne. Mr. and Mrs. Lee contributed a duet from Donizetti's "La Favorite."

Minnie Edvina, the Canadian soprano at the Paris Opéra Comique, who was ill for several weeks with appendicitis, has resumed her appearances in "Louise," in which she draws large audiences.

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A PAGE FROM WAGNER'S LIFE STORY

A Letter Written to a Blind Friend in a Moment of Despair When the Composer Was Penniless in Paris—A Preface to His Forthcoming "Memoirs"

By MICHEL DELINES

WAGNER'S "Memoirs" are soon to be published, and his letters to Theodor Apel, which serve more or less as a preface to the forthcoming volumes, are now being given to the public. They abound in details that throw light upon Wagner's inner life. Many traits of his character and many aspects of his work are revealed in that correspondence with his boyhood friend.

They were at the Nicolaischule together at Leipzig, and the tie formed there grew stronger by reason of their common devotion to music and poetry. In May, 1830, the young Wagner confided to his friend that—on the advice of their teacher, Dorn—he had begun writing an overture to "Marie Stuart." Perhaps this was the overture that Dorn gave at the Court Theater in the autumn of that year.

In 1834 the two young men traveled together for six weeks in Bohemia. Twenty years later Wagner wrote to his friend, "When I want to look back to a time when I was truly happy, I look back to our journey in Bohemia. Health, youth, and unlimited wild hopes were then mine."

But the care-free comrades were soon to know misfortune. In May, 1836, Apel was thrown from his horse and received a brain shock that later resulted in blindness. Wagner began his career as an unappreciated orchestra conductor and a composer of rejected operas. Several years went by without his writing to his friend; but on the 20th of September, 1840, finding himself penniless in Paris, he reopened the correspondence. The letter is a revelation, and I give it in *extenso*:

"My Theodor—
"In a plight you probably have no idea of and in which I regard myself as having reached the limit of all possible misfor-

tune, I write once more to the friend of my vanished youth, the friend who has been true in the direst affliction.

"To avoid all semblance of hypocrisy, I begin this letter—the first after so many years of silence—with selfish words that might better come at the end: I am at the last extremity of misfortune, and you must help me!

"A bitter sadness will be yours; but why—oh, my God!—why am I capable of resisting at all? What have I come to when I confess that during the last year I have lived with my wife without earning a groschen, without a pfennig to call my own! Think of all that this confession involves, and you will understand what drives me to begin this first letter, after all these years of silence, in this way.

"Four years have passed since we last saw each other, and during that time you have become blind and I am forced to begin my first letter in this way; fate has dealt cruelly with us; we both have our griefs to bear.

"Hardly had we begun to enjoy our youth when we were doomed to see it destroyed; your ambition is blasted by blindness, mine by eternal gloom.

"When we separated and I went North, do you know the sad presentiment that obsessed me? It was a presentiment that the two men who shook hands would never again see each other as they were then.

"My struggle has been hard and full of bitter consequences, for I have had to learn renunciation and to fight against my whole nature. Not one of my enterprises for reaching my supreme purpose in my art has succeeded. I managed to get my opera accepted in Berlin; all I needed was enough to live on for six months, so that I could

stay there and keep a finger on the weak, vacillating director, over whom I had some personal influence.

Only Trouble and Poverty

"But I was poor and no one wanted to help me. I left my opera, just as I abandoned many things later on, and set out for Königsberg, where a place was assured me. There I married; but only trouble and poverty pursued me.

"I was unable to secure the promised position, and had to get out of the predicament as best I could. It was then that I first heard from you indirectly on meeting someone who had just seen you at Leipzig. From that day I understood what my presentiment meant, but I never could have believed that it would be so cruelly fulfilled.

"When we next meet ask my wife what I have become since then. The poor woman has suffered much herself. All happiness, all freedom, all frankness have departed from me. I cannot better describe my condition than by saying that during that year of my life I did not write one note of music; I was too wretched.

"After that year of torment my affairs improved, at least outwardly; I received a good and honorable position as orchestra leader at Riga. I spent two comparatively calm years there. I might say that I began to pull myself together, had it not been for my growing conviction that I was not intended to earn my bread in that way.

"I sought to drown my worries by keeping feverishly active. But the Northern climate was unfavorable to my constitution, and I could no longer endure that life. I fell seriously ill. A nervous fever came near ending me. Hardly had I begun to mend when I got news that during my illness my self-styled friend Dorn had robbed me of my position in the most perfidious manner.

"It was a terrible thing for me. Yet in my overwrought state I explained it as the will of God. I told myself that it was a sign that I must not remain passive, but must go on struggling to achieve the supreme purpose of my life.

The Trip to Paris

"I got together a few hundred roubles and told my wife that we were going to Paris. She had never had lofty hopes, and she foresaw what poverty we were destined to encounter, but because of her love for me she consented. We went aboard a sailing vessel, and after a voyage that lasted four weeks and thrice came near sending us to the bottom, we reached London, sailing thence to Boulogne.

"My savings were so quickly exhausted that it was impossible to consider even a few weeks in Paris. Then my astonishing destiny brought me in contact with Meyerbeer in Boulogne. I introduced myself to him, acquainted him with my compositions, and he became my friend and protector.

"I knew that with a man like Meyerbeer to back me I might succeed in Paris. I plucked up courage once more, and decided to tempt fortune.

"What has befallen me here in Paris? Oh, such a mélange of hopes and disappointments! Meyerbeer has remained indefatigably faithful to my interests. Unfortunately, family reasons have required him to spend most of his time abroad, and as nothing but personal influence can serve me here, his absence paralyzes all my efforts.

"I am sustained only by my hopes, which are reborn every day, but you will readily see that my plight, with a wife to support and with no way of earning a copper, is simply indescribable. More than once I have wished myself dead; in any case, death has no terrors for me.

"Is it true that you can no longer recognize your friends? I have heard from a Leipzig lady that your trouble is physical, and that there is serious hope of your recovery. Oh, such news would be the only thing that could lift me out of the abyss of my own misery.

"And they tell me that you have just published a volume of poems. You are still a poet? Poor, poor friend! Now you can sing, for you have sounded the depths of human suffering!

"Let me tear myself away from my sorrows for a moment, and tell you that I, too, am still a poet—or perhaps neither of us has really been one till now.

"God knows that it seems to me as if we were once more looking at a lovely landscape, and as if you could see it as before. Hope, hope, my Theodor! We shall see the light again!

"Rienzi" Just Finished

"And you must know how close I have been to you. The work I have just finished is 'Rienzi,' the last of the tribunes. Who first had the idea of that work? I believe we wrote it together. At all events, I have done my part to the best of my ability.

"Let me tell you (you see I am prattling on just as if nothing was wrong) that our 'Rienzi' is now an opera in five acts. I brought it here half-finished, and hoped to

get it performed in Paris. But I soon became convinced that I must wait two or three years before having a work of that extent accepted here. I must first establish a reputation by producing little operas.

"So as not to lose my favorite work entirely, I decided to write 'Rienzi' in German, and give it to a German theater. I chose Dresden, which is in some sense my native city, and, with Meyerbeer to help me, I have taken all the steps necessary to make sure that my opera will really be presented. In a month I shall send the score. Early next year my opera may actually be staged and I may go there for the première.

"Well, this is like old times; you would know nothing of all this if you had not published a volume of poems. You see, my Theodor, there are lightning flashes that sometimes illumine my darkness, but they don't dissipate the fog, for oh, how many of my hopes have vanished!

"Truly, I should prefer certain death; but here it does not seem that I can die so easily. Paris is too rich, too rich in day dreams and too varied for a man not to attach himself each time to a new hope!

"So, for the moment, I am in fairly good relations with the mighty Opéra regarding a work in two or three acts, 'Der Fliegende Holländer.' The scenario I have proposed has been very agreeably welcomed. What wonder I begin to have hopes?

An Appeal from the Depths

"And yet at the moment I wish I could buy my wife the medicines she needs. Will she contrive to endure this misery, and shall I contrive to endure hers? Lord God, come to my assistance! I know not what to do. I have exhausted all the resources of a starving man—all, all. Oh, miserable man that I am! Till to-day I never learned to know men. 'Money' is the accursed word that destroys all that is noble. A fair-weather friend grows cold at sound of it. Relatives stiffen before the word is out of your mouth. And yet—oh, heaven!—what succor is there without that assistance, the most efficacious of all? Anybody who knows poverty knows that the only cure for it is money.

"In the old days when you made sacrifice after sacrifice for me I thought I already knew poverty. Idiot that I was. I mistook embarrassment for poverty. I have learned better now!

"To be obliged to buy bread with your last bit of jewelry, your wife's last bit of china, to be unable to help her when she is ill and in pain, because the money you raised by pawning your wedding rings was not enough to buy bread and medicines. If I called my former difficulties poverty what name is there left for this?

"In a word—God forgive me—I curse life. The first words I address to a friend I have just found again are to ask prompt assistance from him. I ask three hundred thalers, and I realize that when you send them I shall be eight months behind, for during all that time I have paid only for bread. If you, too, turn your back upon me, I know not what will be my fate.

"You see, this is the cry of my poverty. Will it change? Shall I again see good fortune? To those questions I reply only with a bitter sigh! And yet there are hours when I behold the baseness of more than one person I have met, and could be proud of my situation if I were not obliged to consider my poor, good wife! She has sacrificed her youth for me, and all I can do for her is to write you this letter. I do it without her knowledge. I know she would advise me not to; she no longer has the faintest hope.

"Do you desire once more to give me a day's happiness? Write me at once. Meanwhile I shall live in hope that we may see each other again. Ah, to see each other again! In happiness? My Theodor, let us hope, let us hope!

"Farewell, my friend.

"Your

"RICHARD WAGNER.

"25 Rue de Helder, Paris."

The help did not come so promptly as Wagner wished, or at least was not as efficacious as necessity required, if we are to judge by two letters, addressed by Minna Wagner to Theodor Apel and dated Oct. 28 and Nov. 17, 1840, which the publishers of the "Memoirs" append to the doleful misadventure you have just read.

The composer's poor wife relates that he is ill, and that in spite of his condition he has been arrested for debts and imprisoned.

During these days of misery Wagner wrote seldom to his friend Apel. However, on the 5th of October, 1853, he sent him a long letter, in which he said: "You will soon hear my 'Lohengrin.' . . . It is the noblest work I have written, so far. . . . But I myself cannot hear my music. . . . The privation that was inflicted upon Beethoven by nature is inflicted upon me by the police—deafness!"

So Wagner, who was not authorized to enter the city where his opera was performed, made out to console his blind friend, who could at least hear.—Translated from *Le Temps*, Paris, for the Boston Transcript.



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AMERICAN PIANISTS IN BERLIN MUSIC

Amy Hare and Her Remarkable Quartet—Louis J. Cornell Wins Success as Soloist with Philharmonic Orchestra, Another American, Louis Persinger, Violinist, Assisting—American Girl Engaged for Hamburg Opera

BERLIN, March 6.—Mozart's "Le Nozze di Figaro," newly staged, with the manager, Hermann Gura, at the conductor's desk, has just been given at the Komische Oper. We have witnessed Gura's manifestations as *lieder*, ballad and opera singer, as stage manager and now, on last Friday, as conductor of an orchestra. The last we should consider a rather intrepid undertaking, especially when the object chosen as a vehicle is a Mozart opera which required, besides the necessary routine, which no beginner can possibly have—a thorough and precise musicianship. The Friday performance revealed the lack of the safe guidance of a Mozart conductor.

The *Figaro* of that excellent artist, Desider Zador, brought an innovation, inasmuch as he interpreted this figure not as a bullying plebeian, but, rather, as a supple and diplomatic intrigue. The sympathetic *Suzanne* of Frau Bachrich also deserves special mention. The staging resembled in many things that of Gregor's time with all its faults and merits.

Julia C. Heinrich, the daughter of Max Heinrich, the concert baritone of New York, has just been engaged by the Stadttheater of Hamburg for a period of three years beginning in September, 1912. Miss Heinrich is to sing parts such as *Elsa*, *Sieglinde* and *Eva*.

On Tuesday, February 28, Zdzislaw Jahnke, a very youthful violinist, gave a concert in the Beethoven Saal, with the assistance of the Philharmonic Orchestra under Alexander Petschnikoff. Jahnke has a good technic, his left-hand technic especially giving evidence of much good and conscientious training. His bowing, however, is accompanied by too many disturbing idiosyncrasies to make his playing even relatively reliable. He would have done well to wait a while longer before challenging public criticism.

The second of this season's concerts by the Italian pianist, Maria Carrevas, did not prove of such popular interest as the first, but was unquestionably of greater artistic value. Mme. Carrevas's program was devoted almost exclusively to Chopin, with the exception of the concluding number: Schumann's "Carnaval." We have commented on this pianist's facile technic and exquisite touch in former reports. Her phrasing and extraordinary talent for characterization are also well-known to most concert-goers. There might be a warning uttered, however, against an excess of energy which at times tends to rob a composition of essential atmosphere. Mme. Carrevas's renditions of Chopin were brilliant, graceful and tender, and I do not remember ever having heard Schumann's "Carnaval" played to better advantage.

Two Americans in Concert

Two Americans were the solo performers in the Beethoven Saal on Thursday. The concert-giver was the pianist, Louis J. Cornell, who was assisted by the violin-

ist, Louis Persinger, and the Philharmonic Orchestra under Dr. Keurwald. Mr. Cornell's playing evinces a conscientious and thorough schooling. His pianistic attainments, together with his inherent musical and artistic gifts, unquestionably qualify him for a successful career as a concert pianist. I heard Mr. Cornell play Schumann's A Minor Concerto—his other number being the concerto in D Minor of Rubinstein—with excellent finger technic and a musical expression rather superior to that of most young pianists playing with orchestra for the first time. The fact that Mr. Cornell somewhat accelerated the tempi throughout this composition seemed to be the result of an overwhelming desire to give his utmost.

The work of Mr. Persinger, the other soloist of the evening, has proved of consistent interest ever since he made his debut last Winter. His progress within the short space of a year has been remarkable, and when his work on Thursday evening is compared with that of his debut the difference is as between day and night. His playing is clear-cut and full of spirit and his dynamic treatment of a composition is never designed to produce mere momentary effects, but rather for an effective progression for the entire movement.

At the Keller & Reiner Salon, the same evening, Lola Rally offered a program showing the lighter genre of French music. She sang French chansons of the 15th to the 19th centuries with a charm all her own. Her voice, when employed in the interpretation of this music, evidently so congenial to her nature, manifests a decided gain in mellowness and flexibility. She had ample opportunity to display to the best advantage her special vocal merit, which is her really beautiful head voice.

Amy Hare Quartet Wins Another Success

The Beethoven Saal on Friday evening witnessed the first of three chamber music concerts given by Amy Hare, the pianist, with the assistance of Lady Hallé (Mrs. Norman-Neruda), violin; Hugo Becker, cello, and Oskar Nedbal, viola. A quartet composed of artists of such repute as this is bound to awaken universal and continued interest. With the exception of Professor Becker, who has taken the place of Pablo Casals, the distribution of instruments has remained the same as last year. The program consisted of Dvóřák's piano quartet in D, Beethoven's Serenade for stringed instruments, op. 8, and the piano quartet in A of Brahms. That which is found only in chamber music and oratorio, absolute music, was here presented by artists of taste and culture in its highest form. Such ensemble playing and tone purity as produced by these musicians compel the greatest respect.

Amy Hare again proved herself not only a pianist of extraordinary ability, but also a musician of serious intent, ready at all times to adapt herself and her talent to the requirements of artistic ensemble work.

Lady Hallé remains to me a wonder. Where, I should like to ask, is to-day the violinist, man or woman, with such a career who has remained true to all that is distinguished in art and that has nothing in common with a straining after personal effects? And when we note the magnifi-

cent tone which this remarkable woman draws at the age of — we are justified in making use of the term "marvelous."

Professor Becker adapted himself to the ensemble as though he had played with his associates for years. His tone is melodious, yet vigorous, and lends substance to the performance. Oskar Nedbal's treatment of the viola made one regret that he has lately curtailed his instrumental work for the purpose of devoting himself to conducting.

Cortot's Piano Recital

Alfred Cortot, a pianist of extraordinary ability, presented himself in the Beethoven Saal on Saturday with the Philharmonic Orchestra. Cortot is professor at the Paris Conservatoire, and represents the French school in all its phases, with extraordinarily developed technic, clear, metallic touch and effects of passion attained with the greatest amount of conservation. His success was sensational. The precision and exactitude with which the most intricate passages are executed by this artist are most unusual.

On Monday evening the same pianist

joined forces with that excellent violinist, Jacques Thibaud, in the same hall. The event was the first of two sonata evenings which these admirable artists are giving. The program consisted of the Duo, op. 162, Schubert, the Schumann Sonata, op. 105, and the sonata in C Minor, op. 30, of Beethoven. Thibaud, whose reputation as a violinist has rapidly spread to many countries besides those of Europe, ever remains true to himself and to his artistic ideals. His frequently impulsive temperament seems to be settling down into calmer but by no means less interesting moods.

Excellent and thorough as these two so sympathetic artists of the first order are, it seems to me that for a joint sonata evening their musical natures are too much alike. With one artist having such abundant temperament as both these men have it might give a valuable effect of contrast if the other were of a calmer and more solid nature.

Eugen d'Albert has just completed a new light opera of three acts, libretto by Anthony and Lothar. The work is to be produced in Germany next season.

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Will Junker from Fredrikshamm

BERLIN, March 11.—In a triple capacity, Will Junker from Fredrikshamm has made himself conspicuous in musical circles in Berlin—as a musical journalist, as the founder of a society to aid talented young artists who are without means, and as the composer of works for piano, songs, etc.,

which have much merit. Fredrikshamm is the director of the Berlin offices of the *Courier Musical*, of Paris, and was formerly a regular correspondent of the *Berlin Signale* in Monte Carlo and Nice. He is chairman of the "Polyhymnia," the philanthropic society mentioned above, and which he summoned into existence a year ago. He was born in St. Petersburg, whither his ancestors, originally German, emigrated in the beginning of the last century. In Russia, one branch of the family became Finnish and acquired citizenship in Fredrikshamm.

Now Will You Be Good, Mary!

[From the Portland Oregonian.]

Mary Garden is one of the prime donne who objects to sing using words in English, on the ground that every composition should be sung in the language in which it is written. That is to say, Puccini's "Madama Butterfly" should only be sung with Japanese words, which would not be intelligible to any American audience paying, say, \$2 or \$3 per seat. Nay, Mary Garden! The reason why you and other high-priced singers wish to sing using Italian, French or German words is because you have already learned these languages, and naturally wish to show off your accomplishments. If you speak boarding-school German or French, by all means sing words in these languages, even if real Frenchmen and Germans are laughing in their sleeves at your cruel attempts to murder their beloved tongues.

Heinrich Gottfried Noren's new "Vita" Symphony will be given its first performance early next season at the Leipsic Gewandhaus under Arthur Nikisch's direction.

The Berlin Royal Opera has acquired the right of production of "Dr. Traum," a three-act opera by Mraczek, based on Grillparzer's "Das Leben ein Traum."

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Lakeview Musical Society Concert—American Conservatory Plans Summer Course

The address of the Chicago office of **MUSICAL AMERICA** will be changed after April 1 to 624 South Michigan Avenue, in accordance with the revision of addresses in that city. The same building was formerly numbered 246 Michigan Avenue.

CHICAGO, March 27.—The concert given under the auspices of the Lakeview Musical Society at Martine's Hall last Tuesday afternoon was one of the most successful of their season. Marcus Kellerman, the New York baritone, appeared in three groups of songs, excellently interpreted, and was rewarded with encores. The Schumann *lieder* were particularly well done. Ludwig Becker, violinist, formerly concertmeister with the Theodore Thomas Orchestra, was another artist who pleased mightily.

Ferdinand Steindl, pianist, played Liszt's "Liebestraum" and Schubert-Tausig's "Marche Militaire" brilliantly, afterwards giving the "Blue Danube" with tremendous verve and swing. He is one of the most surprising and brilliant young pianists who has appeared locally this season.

Last Friday evening pupils of Mrs. Jessie Waters Northrop gave a recital in Recital Hall, Chicago Musical College building, some thirty young people participating.

Yesterday morning, in the Ziegfeld, the piano pupils of Paul Stoye, vocal pupils of Herman Devries and violin pupils of Hugo Kortschak appeared in recital.

Anton Foerster gave a remarkably fine piano recital in Ziegfeld Hall last Tuesday evening, to be considered later. Mr. Foer-

ster is a comparatively recent addition to Chicago's musical colony, having come here only last year from his home in Germany to accept a place in the faculty of the Chicago Musical College. His teaching duties have thus far so engrossed his time that it has been impossible for him to contribute to the public appearance calendar of teachers of the famous institution.

The annual Summer normal session of the American Conservatory will be held from June 26 to July 29. Lecture courses have been arranged for the special needs of teachers and advanced students. The president, John J. Hattstaedt, will give a series of lectures relating to piano teaching, Victor Garwood on teaching material, and O. E. Robinson will organize classes on public school music. There will also be classes on children's work. A series of public recitals will be given by prominent artists of the faculty. The majority of the faculty will be present during this session.

A recital under the auspices of the Englewood Lyric School, No. 6350 Harvard avenue, was given last Thursday, and developed an interesting program by Helen Graves, Phyllis Tenney, Claud Rathman, Jessie Walsh, Margaret Donnelly and others.

The Amateur Club gave its regular concert at Assembly Hall Monday afternoon, the program being presented by Lillian White, Zetta Gay Whitson, Erma Karpen, Helen B. Lawrence, Mrs. Dorothea North and Mrs. Gertrude H. Murdough.

Mrs. Sarah Wildman Osborn, organist, and Jessie Lynde Hopkins, contralto, gave an interesting and largely attended joint recital last Friday evening, at the North Shore Congregational Church.

Mr. and Mrs. Bruno Keuhn gave their first recital since their return from abroad recently in the Auditorium Recital Hall, in which standard works for the violin and piano were given.

Ben Q. Tufts, basso-cantante, a popular member of the local musical circle, has returned to his home here after a year's absence abroad, during which time he has been coaching with Jean de Reszke in Paris, and has opened a studio at No. 721 Fine Arts Building. He was immediately engaged as substitute soloist for the St. James Episcopal Church.

Mabel Cumberland, a soprano pupil of Mrs. Clara Trimble of this city, is singing with her teacher in a double quartet at the First Presbyterian Church of this city.

Emil Liebling gave his sixth complimentary concert Sunday afternoon, in Kimball Hall, accompanying Florence Bettray in the first movement of Grieg's Concerto, op. 16, and playing also with her Reincke's Impromptu, "Manfred," for two pianos. He opened the program with Beethoven's Sonata, op. 12, Raymond Berkholder, violinist, assisting in the selection. Mr. Liebling also played Mendelssohn's "Song Without Words" and other numbers. Rose Blumenthal, soprano, showed a voice of fine quality and excellent training.

Bernice Fisher, soprano, formerly a pupil of Karleton Hackett, of the American Conservatory, who scored a fine success in the rôle of *Micaela* with the Boston Grand Opera Company this season, has been re-engaged for next year.

Joseph Smith Russell, a prize vocal pupil of Grant Hadley, made a pronounced hit with the local press in a recital at Kimball Hall last Friday evening.

Irene Adler, soprano, gave a song recital in Music Hall at Evanston, before the school of music of the Northwestern University, last Friday evening.

May R. James gave a studio recital last Wednesday evening, at Kimball Hall. Particularly pleasing was her singing of Mrs. Beach's "The Year's at the Spring" and Saint-Saëns's "My Heart at Thy Sweet Voice."

Ida Belle Breeman, who is the patron musical saint of Austin, a musical worker of astonishing endurance and excellent taste, presented "The Messiah" at the First Methodist Church last Thursday. Among the soloists were Ila Burnap Hinshaw, soprano; Hazel Huntley, contralto; Arthur Jones, tenor, and Alfred Newman, basso. Miss Breeman directed with her usual skill and Edgar Nelson presided at the organ, having the co-operation of a small but efficient orchestra.

The chorus at St. Bartholomew's Church last Friday evening gave Dubois's "Seven Last Words," under the direction of C. Parsifal Wedertz, the soloists being John

B. Miller, tenor; Kirk Towns, baritone, and Master James Wallace, soprano. The combined chorus enlisted over 100 voices.

A noteworthy musical event of last Sunday was the recital given by Gertrude Wakefield Hassler, contralto, and Edward J. Freund, violinist, at the Music Hall. In spite of the fact that the International Concert Company had crowded the Auditorium, as an opposition attraction, this recital drew a large and musicianly audience, who gave unstinted approval to the work of the local artists. Miss Hassler opened the program with a recitative from Thomas's opera, "Nadeshda," "My Heart Is Weary," giving it a beautiful interpretation, strong in dramatic appeal through the medium of a voice sympathetic throughout its range. Her second group of songs included two compositions of Cadman superbly sung, and Jensen's "Lehn deine Wang." Miss Hassler has the temperament that appeals and her work was rewarded with a number of encores. Mr. Freund, who won his artistic spurs abroad, has been heard too infrequently in his home city, but he has not been idle for the past year, and his technique as well as his tone were delightful. The Mendelssohn Concerto for Violin and a group of smaller numbers were all played with dexterity and discrimination, and had fine warm tone governed by delicate shading. The accompaniments were well played by Eleanor Fisher.

Elena Moneak, violinist, gave a recital at Music Hall Tuesday evening. Handel's Sonata in A Major; Guiraud's "Introduction and Caprice," a group of short pieces, including the Couperin-Kreisler "Chanson Louis XIII," Martini-Kreisler's "Andantino" and Francaeur-Kreisler's "Sicilienne and Rigaudon," all proved her agile technique and pleasant tone.

Orville Brewer, the head of a famous teachers' agency, has established a musical detail in connection with that association, with offices in the Auditorium Tower.

Frederick Morley, the Australian piano virtuoso, who for several years past has been connected with the faculty of the Cosmopolitan School of Music, will leave America at the close of the present season and locate in Munich, where he expects to remain. Mr. Morley is a sterling pianist, a musician of broad culture, and has been a fine factor in the local musical fraternity. C. E. N.

STEPHEN TOWNSEND'S RECITAL

Max Heinrich Also Gives Talk on Songs Sung by Baritone

BOSTON, March 27.—A song recital of an unusually interesting nature was given by Stephen Townsend, the baritone of this city, with the assistance of Max Heinrich, another baritone well known throughout this country, who gave a short talk on the songs to be sung by Mr. Townsend. Schubert's cycle, "Die Schöne Müllerin." Mr. Heinrich first made mention of the four composers who were practically the first to develop the *lieder* to its full significance—Schubert, Schumann, Franz and Brahms. Then Mr. Heinrich described the analogies which existed between the two men of genius, one of whom wrote the words, and the other the music, of "Die Schöne Müllerin," and he told the story of the cycle. Mr. Townsend had been indisposed, and begged the audience's indulgence. He sang the beautiful songs of Schubert with intelligence and expression, and he was warmly applauded by the gathering which filled the hall. Such concerts are particularly to be commended for they conduce to deeper appreciation of the masterpieces of song, which the hasty student, particularly, is likely to ignore in favor of newer and less genuine material, and to his own undoing. The audience was very appreciative. O. D.

Mme. Korolewicz to Sing in Paris

Jeanne Wayda Korolewicz, the distinguished Polish prima donna, who has a repertory of seventy-five standard operas, and who has made an enviable impression in association with the Philadelphia-Chicago Grand Opera Company, has been engaged to sing Russian, Polish and Slavic opera at the Theater Sarah Bernhardt, in Paris, during May and June. She goes as leading soprano with the Melba Opera Company to Australia in September. The Australian singer closes in December and Mme. Korolewicz has a number of offers personally under consideration for her professional time thereafter. In Chicago Mme. Korolewicz has been one of the most popular personages among the many Polish operagoers.

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Boston Singing Club and Adamowski Trio in Concerts

BOSTON, March 26.—On the evening of the 22d the Boston Singing Club, Hiram Tucker, director, was assisted by the Adamowski Trio in a concert that took place in Jordan Hall before an audience of good size. The trio played the adagio and finale from Mozart's trio in B Flat, a portion of Brahms's C Minor trio and part of the Gretschaninoff trio in C Minor. The Singing Club sang various part songs, most of them *à capella*, and generally of a light and pleasing character, well within the capabilities of the body of singers. These performances gave much pleasure, especially the singing of Mrs. Bach's Cantata for women's voices, "The Rose of Avon-town." Mrs. Marie Sundelius, assisting soloist, gave an effective performance. The playing of the trio was conspicuous for its warmth, technical finish and musicianship. The music of Mozart was given the requisite grace and transparency. The Brahms music was a change of style, rugged, virile and stormily passionate. The musicians were heard at their best in the trio of Gretschaninoff, which they played with all possible dash and richness of coloring. The performances of Joseph and Timothee Adamowski and Mme. Antoinette Szumowska, throughout the evening, were distinguished by uncommon technical finish and a rare degree of mutual understanding. The audience was very ready with its applause.

Mme. Gerville-Réache's Reception

Mme. Gerville-Réache, of the Metropolitan Opera House, gave a reception at her town house, No. 361 W. Twenty-third street, last Thursday night. Among those present were: Mr. and Mrs. J. de Jara Almonte, Joseph Allard, Mr. and Mrs. Kendall Banning, Algernon St. John Brenon, Mme. Henri Crenier, Mr. and Mrs. Alfred Chaskin, Andrée Chaskin, Mme. Jeanne Franko, Mr. and Mrs. William Guard, Miss M. L. Harrison, Mr. and Mrs. Fitzhugh Haensel, E. Jansen, Francisco Moncayo, Mary McQuatt, Consul General Masheinecke, Mr. and Mrs. Paul Meyer, Mr. and Mrs. Roderick Penfield, Dr. and Mrs. E. J. Sarlabous, Curtis Salzedo, Mr. and Mrs. A. B. Stern, Mr. and Mrs. Theodore Seltzer, Mr. and Mrs. Andre Tridon, Senor Benitez, Dr. and Mrs. S. Wheeler, Mrs. Jessie Baskerville and others.

Loving Cup for Fiedler in Baltimore

BALTIMORE, March 27.—The Boston Symphony Orchestra closed its Baltimore season at the Lyric Wednesday evening, with a magnificent Wagner program, before an audience that packed the house. Conductor Max Fiedler was repeatedly recalled

MME. PASQUALI'S ART AGAIN ENJOYED HERE

American Soprano, Back from Western Triumphs, Sings at Metropolitan Concert

A pleasant surprise was in store for the patrons of the Sunday night concert at the Metropolitan Opera House in the reappearance of Mme. Bernice de Pasquali, the coloratura soprano, who has just returned from a trip through the West.

Mme. de Pasquali sang the recitative and polacca from "Mignon" in English and, besides demonstrating the artistic justification in the employment of the vernacular in such difficult music as this, she again displayed her brilliant vocal powers to good advantage. Hers is not a coloratura voice which is good "only in spots." It is remarkably even, of virile and beautiful quality throughout its range. Just why the management has been obliged to import its coloratura singers from Boston and Philadelphia this season, when it has had an artist of Mme. de Pasquali's calibre within calling distance, is difficult for many opera goers to understand. The Gomme-Viardot "La Calandrina" and David's "La Perle du Brésil" were additional offerings that gave her hearers great pleasure.

Mme. Jane Osborn-Hannah scored gratifyingly in songs by Sibelius, Debussy and Nevin, and Louise Homer won many recalls for her singing of arias from "Orfeo" and "Les Huguenots."

Basil Ruysdael's splendid voice and interpretative powers were shown to good advantage in an aria from Halévy's "La Juive," and William Hinshaw was enthusiastically applauded for his stirring presentation of the Toreador song from "Carmen." Inga Oerner sang "Ah fors è lui," from "Traviata," in commendable fashion, Herbert Witherspoon sang a group of songs and Salvatore Sciarretti sang arias from "Don Pasquale" and "Rigoletto."

The opera house orchestra, under Josef Pasternack's direction, played the "William

and, with his orchestra, received an ovation. After the concert Dr. and Mrs. Reuling entertained Mr. and Mrs. Fiedler, Mr. and Mrs. Joseph Poche, Alexander Heipeman, the baritone, and others at their home. Joseph Poche, director of the Baltimore Oratorio Society, presented Mr. Fiedler with a gold loving cup on behalf of the society and in commemoration of the recent joint performance by the Boston Symphony Orchestra and the Oratorio Society in Beethoven's Ninth Symphony. Mr. Heipeman sang for the guests. W. J. R.

Hans Sitt, the Leipzig violin pedagogue, has written his third violin concerto, his opus 111.



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Mme. Bernice de Pasquali, Who Sang at the Sunday Night Metropolitan Opera House Concert

Tell" overture and Bizet's "Suite L'Arlésienne."

French Opera Company of New Orleans in Kansas City

KANSAS CITY, Mo., March 25.—M. Layolle's Grand Opera Company, from the French opera house in New Orleans, has been giving performances at the Shubert Theater the last week, and very creditable performances they have been. The repertoire includes "Manon," "Faust," "La Bohème," "Carmen," "La Traviata," "Les Huguenots," "Thais," "Rigoletto" and "Le Chemineau," which had its first American hearing in New Orleans a few weeks ago. A high standard was maintained in all of the operas and some excellent voices have been heard, among them Chauncey Moore, an American who has been singing in France for ten years; Mlle. Pollard, Donaldson, Scalar, Cortey, Nady and Blancard and MM. Fontaine, Morati, Montano and Ruberty, France's great basso cantante. M. R. W.

Mr. Dubinsky's 'Cello Solos Enjoyed at Brooklyn Concert

Vladimir Dubinsky, the 'cellist, came in for special praise at the concert given by the Men's Aid Society for the Norwegian Hospital in Brooklyn, on March 23. Mr. Dubinsky played Godard's "Sur le Lac," Glazounoff's "Serenade Espagnole" and a Hungarian Rhapsody, displaying beautiful tone quality, a facile technic and fine musicianship.

SEATTLE ORCHESTRA NEEDS MORE FUNDS

Future of Organization Depends Upon Increased Support of Public

SEATTLE, March 26.—Whether our orchestra is to be or not to be a thing of the future is the problem that is facing this city at present, as it has faced other cities from time to time. In order to reach the standard of effectiveness set for it by Conductor Hadley, and to retain his services, it becomes necessary to increase the guarantee fund greatly above the already generous amount given so freely the last few seasons by a few people. Also it becomes a matter of local interest in the orchestra and of placing the burden, where it belongs, upon the many who are benefited by the concerts instead of upon a few. From the interest the question has raised already it is believed that Seattle will respond, and that next year will see a continuance of the concerts and with a greatly enlarged orchestra. The work of Henry Hadley as conductor is receiving greatest praise. The improvement in the playing has been constant, and, though there are yet weak spots, the average is of great excellence. Of precision of attack and flexibility of response to varying moods there is now the most satisfying evidence at each concert.

Yesterday's concert, the tenth "Pop," told us these things in good measure. Especially well played was the great "Aida" March and the Hadley overture, "Herod." This overture, by the way, is a beautiful and inspiring composition, the best thing of Hadley's we have yet heard, and it aroused the audience to give the composer a splendid ovation. It is based upon Stephen Phillips's tragedy of the same name, is richly scored in a decidedly modern style and most effective, not only as program music, but as absolute music. The Dream Music from "Hänsel und Gretel," Humperdinck; Nocturne and Scherzo from "Midsummer Night's Dream," Mendelssohn, and a Ballet Suite by Lucius Hosmer, completed the orchestral offerings. The soloist was Mme. Annabelle MacIntyre Dickey, who sang the "Page" Aria from the "Huguenots," and who was well received.

The ninth "Pop," took place the Sunday previous and presented an enjoyable program, of which the feature of interest was two movements of a new symphony, the second, by Walter Bell, who plays first bassoon in the orchestra. Mr. Bell's first symphony was heard at these concerts two years ago and at that time his music made a very good impression that was reinforced at this concert. He is a writer who does not impress one as being especially modern in his ideas or tendencies, though his music is well made, melodious and interesting in many respects. The Bizet Suite, "L'Arlésienne," No. 1; overture, "William Tell," Rossini; Rakoczy March, Berlioz, and "Ave Maria," Gounod, completed the program.

Raymond Duncan, the apostle of Grecian music and other things, has been with us for some time endeavoring through precept and example to win converts. According to him, none of the rest of us knows very much about music at all—at all. Well, he may be right; the more we study, the bigger grows the subject until we are in a very meek frame of mind. F. F. B.

Marie Delna, the French contralto, has been singing of late in the French provinces.

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TREASURES OF KING GEORGE'S MUSIC LIBRARY

KING GEORGE has consented to lend to the British Museum the whole of his private musical library, which contains, roughly speaking, about 1,000 manuscripts and about 3,000 printed books and music. As regards numbers, therefore, it is, says *The Queen*, a comparatively small library, yet in it are to be found not a few priceless treasures, and of these the Handel autographs claim first mention.

They consist of thirty-two volumes of operas, twenty-one of oratorios, seven of odes and serenatas, twelve of miscellaneous sacred music and eleven of cantatas and sketches. Handel promised to bequeath all his manuscripts to John Christopher Smith, his faithful amanuensis, but afterward proposed a sum of money in lieu of the autographs.

Smith, however, earnestly begged for the fulfillment of the promise, and Handel kept his word. Had Smith accepted the composer's proposition all the manuscripts at the death of the latter would have gone to the University of Oxford. Smith, who by the way refused an offer of £2,000 made by Frederick the Great for them, bequeathed them to George III to show his gratitude to the King for continuing the pension which had been granted to him by the Princess Dowager of Wales. These volumes were used by special permission of Queen Victoria by Dr. Chrysander for the critical edition of Handel's

works published by the German Handel Society.

There are also two splendid volumes of virginal music which belonged to Benjamin Cosyn and William Forster, both written during the first quarter of the seventeenth century. Then there is a most interesting volume of "Aires and Phantasies" for the organ, composed for Charles I. by John Cooper, who, having Italianized his name, was known as Copernario. He was the master of Henry and William Lawes.

But a still older book of music is in the library, namely one by John Baldwine, "a singing man at Windsor." This not only contains compositions of English music of the sixteenth century but music by Henry VIII. Coming down to a later period mention may be made of the very copy of Mozart's early sonatas for violin and pianoforte which the nine-year-old composer presented to Queen Charlotte in 1765. Of Mendelssohn there are many volumes containing autograph inscriptions. The trustees of the museum will place the collection for the present in a separate room. On the completion of the new galleries in Montague place it will be put into a specially constructed room, where it will be available to students under the conditions which now apply to valuable works in the departments of printed books and manuscripts.

SAN FRANCISCO CONCERTS

Local Artists and Students Appear to Good Advantage

SAN FRANCISCO, March 13.—The Stewart Orchestral Club gave its first concert in Macdonough Theater, Oakland, Thursday evening. The club was assisted by Mrs. Alma Berglund Winchester, soprano; Carrie M. Bright, violinist, and Mrs. Clarke Pomeroy and Mildred Porter, accompanists. There was in attendance a large audience, who thoroughly enjoyed the splendid program presented.

An evening of song by the pupils of Marie Withrow was enjoyed by a large and enthusiastic audience Thursday evening in Scottish Rite Hall. The participants were: Mrs. Anna M. Moroney, Mrs. Ethel S. Lea, Mrs. Della Prior Pierce, Florence Beck, Elsie Golcher, Clarissa Lucke, Catherine Golcher, Helen Bliss Sullivan, Albina Paramino, Imelda Kinslow, and the Messrs. Clifford Sherman, Luther Marchant and Bernard Willson.

Edna H. Shores, a pupil in the School of Music of the Dominican College, gave a piano recital Saturday afternoon in the music hall of St. Rose Academy. Miss Shores was greeted by a very appreciative audience, whose applause she well deserved for her excellent rendition of the various numbers.

Hermann Genss presented four pupils in a song recital Wednesday evening. Those participating were Hazel Harris, Hazel Wood, Myrtle Wood and Mr. Bulotti.

The Franklin Carter String Quartet gave a concert in Berkeley, Thursday evening, which attracted a large and musical audience in spite of the inclement weather. The quartet includes Mr. Carter, William McKinney, George P. Chatterly and James De Fremery.

The San Francisco Orchestra Society, conducted by Mr. Minetti, contributed excellent numbers to a concert program Tuesday evening in Alameda, at Adelphi Hall, and was enthusiastically applauded. Bentley Nicholson, tenor, was the soloist on this occasion and his various numbers were received with much applause.

At a piano recital Saturday, Fern Frost presented three of her young pupils, Lucille and Lamona Taylor and Helen Short. They were assisted by Goldie White, soprano.

Percy A. R. Dow presented Miss Eulass, soprano, and John King, tenor, assisted by Charles Blank, violinist, in an hour of song, Friday evening. A fine program was offered, and Mr. Blank played several compositions which won much applause.

R. S.

ST. LOUIS ORCHESTRA PLANS

Friday Concerts to Take Place of Saturday Matinees Next Season

ST. LOUIS, March 27.—At a recent meeting of the executive committee of the Symphony Orchestra, at which A. W. Douglass, chairman, presided, the preliminary plans for next season were discussed and formulated. Owing to the fact that a number of the concerts this year on Saturday afternoon were sparsely attended, it has been decided to change the days and next year the concerts will be held on Friday afternoon and Saturday evening, as is the case with the other large orchestras in this country. There will be twenty "Pop" concerts on Sunday afternoons, as has been the custom for several years past, and fifteen pairs of Symphony concerts on the days mentioned. Mr. Zach will conduct against next year and the first pair of concerts are scheduled for November 10-11. They will be held at the Odeon. The matter of soloists for next season was not discussed, but there is every reason to believe that they will be even greater than those which appeared here this season and also more in number.

H. W. C.

Bertram Schwahn in His Home Town of Toledo

TOLEDO, OHIO, March 22.—Bertram Schwahn, baritone soloist with the Russian Symphony Orchestra, was responsible in a large measure for the large turn-out at the Valentine last Thursday evening. The orchestra was well received and Modest Altschuler, conductor, can find a welcome with his splendid orchestra in Toledo any time. The interest that was manifested in Mr. Schwahn was because he was formerly a Toledoan, and before going to New York was the leading singer of the city among male soloists. Mr. Schwahn sang the Prologue to "Pagliacci" and was repeatedly recalled until he responded by singing the last part of the Prologue as an encore. The quartet composed of Nina Dimitrieff, soprano; Lealia Joel-Hulse, contralto, and Mr. Schwahn, baritone, sang Tschai-kowsky's "Night" in a way that evoked enthusiasm.

F. E. P.

Bassi to Return Next Season

Amedeo Bassi, the tenor, will remain in the United States next season. He has decided to accept Manager Dippel's offer for the Chicago-Philadelphia Company rather than an offer from La Scala, Milan, where Signor Bassi has sung several most successful seasons.



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BEHIND THE CURTAIN

Geraldine Farrar's "Esprit"—An Impromptu Cold Bath That Changed a Tenor to a Basso—How a Badgered Singer Proved His Identity Under Difficulties

GERALDINE FARRAR is one of those very few creatures of the weaker sex who combine exquisite beauty with exquisite *esprit*. (I do not seem to be able to find the right English word for *esprit*, and our "Mephisto" is evidently in the same quandary, because the other week he had to hunt up the German word *Geistreich* to express his feelings.) *Une femme d'esprit* expresses more than a witty or intelligent or spirited or smart or bright-minded woman—it is something infinitely more subtle than is perhaps best illustrated by the following short incident:

When Miss de Hidalgo appeared last season in New York she did not create the impression which was expected by the management. The critics were unfavorable and even her colleagues were against her. Not so Miss Farrar, who had taken a liking to the dainty little Spanish singer and who championed her at every opportunity.

One day a singer accosted Miss Farrar in the artists' corridor with a sarcastic, "Don't you think, really, that there is a big difference between de Hidalgo and Sembrich?"

Prompt as a flash came the cool and crushing retort:

"Something like forty years, I guess!"

Giulio Rossi, the Metropolitan basso, is something of a phenomenon. You have surely heard of basses becoming baritones and of baritones becoming tenors (if you have not, ask Oscar Saenger), but have you ever heard of a tenor becoming a basso? Yet such has been the case with our friend Rossi. Here are his own words:

"When I was a boy of nineteen I had a very promising tenor voice. Like all Italians I sang, but I did not think enough of my voice to study. I was then taking lessons in elocution, and for a pastime studied mandolin playing with three chums. One night, coming home late from our lesson, we had to pass the Ponte Sant Angelo, which stretches over the Tever river,

and one of us foolishly proposed a bet that we couldn't walk over on the railing. The others accepted the challenge and it fell to my lot to cross first. Arrived at the middle of the bridge I became dizzy and



Caruso's Idea of Dinh Gilly, the Metropolitan Baritone, as He Appears in "The Girl of the Golden West"

fell into the river, a matter of two or three stories deep. My companions, believing me dead, fled in terror. Some fishermen picked me up and carried me home. For some days I had a high fever and the ice-cold bath for a time threatened to have a fatal issue. I recovered slowly, and when I could speak again I was amazed to hear the deep chest tones of a true basso. A member of the chorus of a touring opera company visited me and urged me to become a singer. My mother would not hear of it, but as soon as I was well again I stole away from home, saw my friend of the chorus, who placed me in the hands of a good singing teacher, and eighteen months afterwards I made my debut as a basso."

Mr. Saenger, take notice.

De Segurola recalled the other day an episode which happened during his earlier artistic career in Italy. It was the custom then for touring opera companies to travel in the second-class carriages of the State railways, but to pay only the price of third-class tickets. Usually a second-class carriage was reserved exclusively for such companies. The tickets were in the hands of the manager traveling with his artists.

"We were then touring to give the 'Barbieri di Siviglia' in various small musical towns. One of the members of the company, the basso Tanzini, was a man of enormous proportions, and like all fat people was very good natured and consequently a constant target for the jokes and pranks of his colleagues.

"While the train was speeding on the conspirators were busy talking to every member of the company except to Tanzini, who took no notice. At the next station the guards called out a stop of ten minutes and everybody climbed out to get some fresh air or a glass of lemonade. Then the head conspirator went up to the station master and whispered:

"You see the fat man over there—he travels in our carriage, but he has no ticket; in fact, we do not know how he got in there, but he just hung on to us, though he doesn't belong to the company."

"The capostazione issued a few orders to the trainmen and conductors, and then the bell rang for the departure. You know how long it takes in Italy to start a train—first the bell makes an infernal noise, the engine whistles and toots fearfully, the guards rush along the train showing passengers inside and banging doors, shouting all the time, 'Partenza, partenza.' The capostazione whistles, the bell rings again and so forth—but let's go back to Tanzini. He was just trying to hoist himself into our compartment when the guard stopped him with a curt 'Biglietto, Signore.' 'Ma,' said the other, 'I have no ticket—I am an artist.' 'Don't joke,' said the conductor, 'I'm on to your game, no one knows you here—your ticket, please.' 'But I assure you,' howled Tanzini, 'I am a member of this company—I am the basso—the manager must have my ticket.' 'Sorry,' said the guard, 'can't let you in without a ticket—partenza, partenza.' Bang, bang.

"Poor fat Tanzini, a picture of helplessness, stood there on the platform, his face red with impotent rage, when suddenly a thought struck him. Grabbing the arm of the guard, he shouted: 'I'll show you whether I'm an artist and that I belong to the opera,' and then his formidable voice, shaking with anxiety, bellowed out the famous aria, 'Dio dell'ore.' He did not get any further. 'Get in, get in quick,' roared the guard. 'Partenza, partenza!'"

It is said that Ellison Van Hoose, the tenor, is one of the best story-tellers in his profession. His specialty is negro stories. Here is one of his latest:

A gentleman was entertaining a party of friends in his Southern home. He had an old negro servant who had been in the service of the family for many years. On

this particular morning the guests were assembled at the breakfast table when the host began to praise the old servant's good qualities. Suddenly the object of conversation appeared and exclaimed: "Massa John, how will de gemmen have dair aiggs dis mawnin'—reproached?"

How intelligently New York opera-goers sometimes criticize performances and compare artists is capably illustrated by the following:

When Signor Bonci attended recently a musicale and reception one of the guests, a young lady of musical attainments, reputed to be something of a "high-brow," was introduced to Signor Bonci and the conversation turned to the performance of the previous night in which Caruso had sung *Canio*. The young lady, thinking perhaps to pay a compliment to Mr. Bonci, said:

"I don't like Caruso at all in that rôle, but I think that Sammarco is so much better!"

Bonci is said not to have found an answer to this compliment!

Dinh Gilly told me an amusing incident which illustrates how some artists are possessed of a mentality which he usually calls "sonorous," which may be a better way of expressing conceit. They are so wrapped up in their own personality that they cannot see anybody else.

"The other day one of the New York papers said that it was a shame that 'Carmen' had not been produced this season at the Metropolitan (although it has—once), and that this attitude was especially incomprehensible since there are many capable and competent *Carmens* among the female singers at the Metropolitan.

"On the next day the author of this article received the visit of a not so very well-known artist of the Metropolitan who exclaimed in a fury: 'How can you write such an article when you ought to know that I am the one who should have been mentioned in this article as the *only Carmen*.'"

Curtain! L. WIELICH.

Edmond Clément's Boston Recital.

BOSTON, March 27.—Edmond Clément, the French tenor, gave a recital in Jordan Hall on the 16th. Mr. Clément's program was designed, not to instruct, but to entertain, and the singer succeeded in his purpose delightfully. He sang songs by Bernberg, Fauré, Massenet, Pessard, Bernard, Grieg, Weckerlin, Debussy, Saint-Saëns and three songs in English, "Sweet Wind That Blows," Chadwick; "A Violet in Her Lovely Hair," Campbell; "Her Rose," Whitney Coombs. The tenor displayed particular finish and charm in the songs of lightest mood. He tossed off these pretty fragments with perfect mastery. The enunciation of English was clear enough for any one, musical or otherwise, to understand. O. D.

Jan Blockx's "La Princesse d'Auberge," which had one performance at the Manhattan, has lately been revised in Antwerp.

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REINALD **WERREN RATH**

MR. HASTINGS TELLS OF TOUR WITH TETRAZZINI

ONE of the most successful members of the little company which accompanied Mme. Tetrazzini on her recent tour was Frederick Hastings, the baritone. The distances traversed by the singers were prodigious and the fatigue of travel was often excessive, but the enthusiasm with which they were received at every city, large and small, amply repaid discomforts. Mr. Hastings' gifts have been familiar to New York for a long time, so it will be easily understood that his work was received with approval. He thoroughly enjoyed the trip, moreover. "Mme. Tetrazzini is an altogether charming traveling companion," declared Mr. Hastings. "Unlike many other singers she is always sociable, and the fact that the company had its own private Pullman car from one end of the trip to the other made it seem like a big family party. While we



Frederick Hastings

had good audiences everywhere it was in San Francisco that audiences were especially large, for San Francisco lays claim to having been the first to 'discover' Tetrazzini.

"The singer was showered with courtesies and attentions wherever we went. In St. Louis she received an invitation to visit a large brewery and she displayed the greatest interest in the place throughout the visit. I may add that she drank four or five steins of beer.

"We had several curious adventures on our trip, but none of them was more curious than that which took place when we gave a concert in Louisville. I had just gone on the stage with the accompanist, Mr. Benoist, when I noticed that the audience began to laugh. The laughs grew louder and as I turned about to see what the matter was I noticed that a huge rat was crossing the stage from the opposite side. It did not seem to mind us in the least, but steered straight for the door through which we had entered and directly along the line in which Mr. Benoist was walking. The two met in the center of the platform and Mr. Benoist quietly allowed the animal to walk between his feet. It kept quietly on its way and disappeared through the door. The audience, of course, had the laugh of its life."

MANUEL KLEIN'S NEW AMERICAN OPERA

AN interesting experiment in grand opera writing is being tried in New York at the present time, although the auspices under which the work is produced have heretofore precluded serious consideration by musical writers. "Bow Sing" is the title of the one-act opera, and Manuel Klein, brother of Charles Klein, the dramatist, and Hermann Klein, the London teacher and critic, is the composer. The work is produced in connection with the new Winter Garden, a theatrical enterprise.

Mr. Klein believes that American opera need not concern itself necessarily with Indian or cowboy life. He thinks that the American composer will best work out his salvation by adopting any locale or story that appeals to him as offering a medium to express worthy musical thoughts. In the present case he has chosen a Chinese story, the libretto of which was prepared by Carroll Fleming and Arthur Voegtlin.

The argument is as follows: *Bow Sing* inquires of an old musician seated beneath her window in the tea-house of the Lotus Blossoms as to whether he has seen *D'Arcy*, her English master, that day. The musician replies in the negative, and before the disappointed girl can retire into her chamber *Ling Fang*, a rich fan-tan gambler, who has long coveted the Englishman's possession of *Bow Sing*, tries to tempt her with promises of jewels, rare laces and great wealth to receive his advances. His offer being rejected he tosses a necklace into the chamber of the unsuspecting girl, his purpose being to manufacture evidence of her disloyalty to *D'Arcy* when he shall make a public charge against her. *Bow Sing* fortunately discovers the jewel, which she entrusts to *Katu*, wife of *Mong Gok*, the keeper of the tea-house, with the injunction that it be returned to *Fang* at the earliest opportunity.

A Mandarin with his suite enters the square, and the populace crowd about him to present their pleas for relief. At this moment some municipal guards appear, having in custody several women prisoners who have been convicted of unfaithfulness

to their masters. The Mandarin orders that the punishment of the women be carried out, and the guard raises his scourge to strike one of the women, when *D'Arcy* appears and checks his arm. The Englishman's appeal to the Mandarin for mercy on the helpless prisoners is unheeded, however, and as the first blow is struck *Bow Sing* enters, pursued by *Ling Fang*. While *D'Arcy* calms her fears *Fang* whispers his denunciation of the girl in the Mandarin's ear, and *Bow Sing* finds herself on trial for unfaithfulness to the man she worships and in danger of being publicly flogged if *Fang's* testimony is believed. *Katu*, however, confirms the girl's impassioned denial of the charge of accepting the jewel, and *Fang*, being thus exposed, is ordered to be beheaded. This is done, and the Mandarin resumes his journey. The two lovers being now alone, *Bow Sing* pours out her soul in gratitude to her preserver. *D'Arcy* is distraught, however, and, finally overcome by his sense of duty toward the girl, tells her that before the sun has set he will be on his way back to England, and that the separation will be final. With a last word of farewell he tears her clinging arms from his neck and rushes away, leaving *Bow Sing* lying half fainting and broken hearted.

While the atmosphere and general character of the entertainment of which this opera is a part are not conducive to a proper appreciation of "Bow Sing," it is apparent that Mr. Klein has produced a score which is worthy of serious consideration. He has written music which at all times helps to tell the story, and has shown resourcefulness in orchestral effects as well as devising a vocal score that is gratifying to the singers. There are many richly colored and dramatic episodes, while broad, sweeping melodies, so characteristic of the Puccini operas, are freely and effectively employed. Certainly one is led to expect brilliant achievements in the future from the originator of this music.

"Bow Sing" has been elaborately staged and the cast is adequate. It is sung in English.

BOSTON ORCHESTRA IN BOSTON

Strauss's "Macbeth" Feature of Symphony Concerts

BOSTON, March 27.—At the Symphony concerts last week Strauss's earliest tone-poem, "Macbeth," was played for the first time in the East. It may be said that never, in his most advanced music, has Strauss written more extravagantly, with more impetuous determination, to make his instruments express whatever he conceives, whether that is fair to the instruments, and his own genius, or not. The scoring, however, has less real brilliancy and is more thick than is customary with Strauss. Fauré's exquisite incidental music to "Pelléas et Mélisande," or at least three movements of it, was one of the treats of

the season. This music, too, is near the soul of Maeterlinck, and Fauré had this advantage over Debussy; that he had to write music only when it was impossible not to write, to enhance given situations on the stage. His music is wonderfully simple and melancholy and beautiful. Goldmark's "Sakuntala" overture followed, and finally Beethoven's Fifth Symphony.

Bessie Abbott's Success on Tour
Bessie Abbott, who is touring the country with David Bispham, has been "making good." To judge from the accounts in the press she enraptured her audience and the critics use only superlatives in speaking of her singing. Miss Abbott has been engaged by Mr. Tyler for his season of light opera at the New Theater next season.

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LONDONERS APPLAUD BAUER AND SAUER

**Fine Qualities of Both Pianists
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LONDON, March 18.—Harold Bauer is a frequent recital-giver in London and he is gradually receiving the appreciation from the public which he has so long deserved. His audiences are now not only large, but enthusiastic, and they are made up of really discriminating music-lovers, and not freak-worshippers. I predict for Bauer in the near future a success in London as formidable and as well earned as Fritz Kreisler's, and this in spite of the fact that the Englishman loves the violin above all instruments.

Mr. Bauer played Schumann's G Minor Sonata at his recital last Saturday, among other works. This lovely sonata, with its romance and great emotional appeal, was given a fine reading, which technically was perfect, and highly interesting from the interpretative side. Mr. Bauer has considered the work more as a musical expression of the rhapsodic order rather than as a sonata and in this he is right, for the composition lacks most of the marks of what we know as the sonata form. It was a purely inspirational offshoot of Schumann's genius, and must be played in the free manner in which Schumann felt it.

The last of the Chappell Ballad concerts took place last Saturday, when Maggie Teyte and Fritz Kreisler were once again the principal attractions. A number of new ballads were brought forward and the audience appeared to find them satisfactory. Nevertheless, they were not of a high order of merit.

Emil Sauer was generous to his public at his Queen's Hall recital last Tuesday, as the following list of items proves:

Sonata, op. 110, Beethoven; Impromptu, op. 142, No. 3, Schubert; Scherzo, op. 16, No. 2, Mendelssohn; Faschingsschwank, op. 26, Schumann; Barcarolle, op. 60, Nocturne, op. 27, No. 1, and Etude, op. 25, No. 12, Chopin; Rêve Angelique, Rubinstein; Etude-Caprice (Edition Peters), Moto Perpetuo en Octaves (Edition Peters), (two new concert studies), Sauer; Sonnetto de Petrarca, No. 3, and Rákóczy-March (Rhapsodie No. 15), Liszt.

Unfortunately I am unable to discuss Mr. Sauer's reading of the Beethoven Sonata in A Flat, as the famous pianist did not make any break in the performance of it and this kept late arrivals waiting in the corridors. The Schubert impromptu was given a consistent reading and Mr. Sauer did not show so many mannerisms as we have learned to expect from him. His was a sane and sound idea of the lovely work. Perhaps the finest performance of the afternoon was the E Minor Scherzo of Mendelssohn. Here was a piece which might have been written for Sauer, so beautifully does it show forth all of his fine qualities. It was like

STUDIO HALL—NEW HOME FOR MUSICIANS



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THE accompanying photograph represents one of the reception rooms of Studio Hall at No. 50 East Thirty-fourth street, which is now under the management of Esther B. Shultz. Mrs. George B. Tice gave a musicale in this large hall last Friday, and several noted teachers and man-

a breath from fairyland under his wonderful fingers.

It may be captious to state that the "Faschingsschwank" left much to be desired rhythmically and from the interpretive side, but certainly that was my impression. The rhythms were too distorted in the first section, while the tone was often cold and unsympathetic. It is an uneven composition at best, but certainly Mr. Sauer could have made more of it.

The "black key" study was played with no striving for great dynamic effect, but rather lightly, yet withal effectively, while the Rubinstein item, which is one of a set which the composer wrote while at a Russian bathing resort, was really beautifully given.

Mr. Sauer's new studies are exceedingly clever, the octave one being by far the more original and effective.

The Etude-Caprice begins perilously like Max Vogrich's "Staccato Caprice" but drifts away into rather modern harmonic vagaries. A very large audience was assembled.

The Bach Choir gave a praiseworthy performance of Bach's B Minor Mass at the Queen's Hall Tuesday evening. The

solists were Mme. Le Mar, Dilys Jones, Gervase Elwes and Campbell McInnes. Dr. H. P. Allen conducted with judgment and skill, while the choir sang with nice phrasing and clean rhythms. Bach seems to be still a very potent factor even at the box office, for the hall was crowded.

The Wessely Quartet gave its fourth and last concert at Bechstein Hall Wednesday afternoon, including in its program Dohnányi's Quartet in D Flat and Brahms's G Minor Quintet. Katherine Goodson later joined Hans Wessely in a performance of Beethoven's Kreutzer Sonata.

EMERSON WHITHORNE.

The Motet Choir, Otto Torney Simon musical director, gave its final concert of the season in Washington, D. C., on March 22. Many of the choruses were new to Washington and included some Russian folk songs and ballads, selections from Rubinstein's "Tower of Babel," the Bach chorus and chorale from "Sleepers, Awake," terminating with Beethoven's Hallelujah Chorus from "Christ on the Mount of Olives." The interpretations were very artistic. The assisting soloist of the occasion was Alma Stenzel, pianist, of New York, who rendered Air de Ballet (Gluck-Saint-Saëns), Valse Caprice (Strauss-Tausig), and a series of Chopin Etudes. Mrs. Simon presided at the piano for the choir.

Ella Van Huff, contralto, of Kansas City, Mo., has been engaged to take charge of the vocal department of the Chautauqua at Boulder, Col., this Summer.

OLD-TIME CLASSICS ON THOMAS PROGRAM

**Grétry, Bach, Beethoven and
Mozart Comprise Chicago
Orchestra Concert**

CHICAGO, March 27.—Although the Theodore Thomas Orchestra gave a severely classic program last week it was so adroitly selected and scholarly interpreted that it avoided any semblance of monotony nor was the palsied touch of age apparent in its revelation and progression.

The opening feature was the rarely given Overture to André Grétry's opéra comique, "L'Epreuve Villageoise," a charming old memory of lavender and lace with spirited rhythm and easy counterpoint, one with much originality, charm and quaintness. Although it was a comparatively simple echo it was singularly satisfying and had an interpretative charm that added much to its witchery.

This was followed by Bach's Concerto in G Major, for string orchestra, an admirable composition that ably illustrated the strengthened and highly finished arm of the string service in this orchestral body. The violin obbligato played by Hans Letz indicated that the concertmaster was fully equal to the importance of the task confided to his care. The reading of Bach in this case was masterly and interesting throughout.

The big novelty of the afternoon was Mozart's "Concertante Quartet" (Kochel Appendix No. 9), for oboe, clarinet, bassoon and horn, an unusual combination with orchestral accompaniment. The four performers were: Joseph Schreurs, Leopold De Mare, Alfred Barthel and Paul Kruse, two of them having been enlisted in the first performance of this work by the orchestra some thirteen years ago. The entire work is animated with the delicate spirit of Mozart, although it must be confessed there are a few moments of monotony. The four instrumentalists were recalled at the conclusion of the number. The last part of the program was devoted to Beethoven's Sixth Symphony.

St. Paul Orchestra's Tour

CHICAGO, March 27.—Charles L. Wagner, manager of the St. Paul Symphony Orchestra, made a flying trip to Chicago last Tuesday, and states that the entire Spring tour of the Symphony Orchestra, under the direction of Walter Henry Rothwell, conductor, has been solidly booked. It opens to-morrow at Stillwater, Minn., and continues ten weeks with Mme. Rothwell-Wolf, soprano, as soloist. The orchestra will carry fifty people in addition to the fifty instrumentalists, and the new concertmeister will be announced in a few days. C. E. N.

Dresden recently heard Gounod's "Faust" for the 200th time at the Court Opera.

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SHOWS PHILADELPHIA HER TRILLS AND FRILLS

Tetrazzini Attracts Multitude of Admirers to Her Recital There—Local Concerts of Interest

PHILADELPHIA, March 20.—Luisa Tetrazzini appeared here last week for the first time since she ended her engagement last Spring with the Hammerstein forces. She attracted several thousand of her admirers to the Academy of Music and was rapturously applauded from start to finish of her recitals. Her voice was as flexible and thrilling as ever and she surprised her hearers by singing one selection in English, a tongue which she had never used before on the stage in Philadelphia. It was her final number, "The Last Rose of Summer" a fitting climax to a feast of song.

A fashionable audience filled the Clover Room of the Bellevue-Stratford last week to enjoy the recital of Ethel Altemus and Josephine McCulloh, assisted by Jerome Uhl, Jr. Miss Altemus is one of the best of the local pianists and her selections from Chopin, Debussy and Moszkowski were excellently and artistically interpreted. Her ability and versatility were given ample opportunity for demonstration in the caprice Espagnole, by Moszkowski. Miss McCulloh made a very choice selection of beautiful songs by modern composers. Mr. Uhl had a cold, but his singing indicated considerable artistry. He was particularly enjoyable in "Mein Liebchen," by MacDowell.

Marguerita Sylva, of the Philadelphia-Chicago Opera Company, was the vocal soloist in an attractive operatic program last week, and Leo Schulz, of New York, 'cellist, divided honors with the songstress. Piano solos and accompaniments were rendered by William S. Thunder. Miss Sylva appeared three times, and responded to an encore. In the Schulz repertoire Chopin, Haydn, Popper and Bruch, were represented the player's technic and evident musical feeling combining to make the part he took in the concert one of great enjoyment.

A series of Saturday afternoon lenten organ recitals by May Porter, organist, at the Church of the Holy Apostle, has been attracting considerable attention. The following soloists are assisting: Nathan L. Cohen, violinist; Noah H. Swayne, second bass; Mrs. Russell King Miller, contralto; Dorothy Johnstone Baseler, harpist; Austin G. Hughes, tenor; Edna Florence Smith, soprano, and Grace Graf, 'cellist.

S. E. E.

Difficulty in Tracing Folk Songs

The chief difficulty confronting the folklorist is thus referred to by James A. Browne, in a letter to the editor of the *London Musical Times*:

"Sir; Do not you think the argument as to whether old airs were originally English, Scotch, or Irish very stupidly?"

It is well known that before any of them were put to paper they were sung by men who traveled about the three countries, and different singers rendered them differently, so that it is quite possible that when musicians first thought of preserving them the same airs (varied) were taken down in England, Scotland, and Ireland, but where they were originally sung will ever remain a question. The songs of Ophelia were entirely traditional until about the end of the eighteenth century, when Mr. Linley took them down as they were sung by Miss Field, and Dr. Arnold noted them from the singing of Mrs. Jordan, the notes in both instances being the same, but the rhythm different. Since then I believe copies have been discovered, but the instance shows the difficulty in taking down traditional songs, especially if sung by itinerant vocalists."

A KANSAS CITY DEBUT

Felice Lyne, Hammerstein Soprano, Pleases Audience in Home Town

KANSAS CITY, Mo., March 27.—Josef Hofmann, pianist, appeared here in recital on Friday afternoon in the Willis Wood Theater. He has not played here for several years and was greeted by a splendid audience which rose to a full appreciation of his art. Beethoven, Chopin, Scriabine, Rachmaninoff, Liadow and Tschaiakowsky were represented on a very well-selected and well-rendered program.

Probably the most interesting recital of the week to Kansas Citians was the one given by Felice Lyne, a young soprano who has a five-year contract with Oscar Hammerstein. Her hearing in her home city demonstrated that we have sufficient reason to expect as great things from her as have been accomplished by our two other singers, Alice Nielsen and Elizabeth Parkins. Her voice is a coloratura soprano, beautiful in quality and timbre, with a well-balanced scale and artistic finish. She was assisted by Margaret Fowler, violinist, another young artist of fine attainment.

On Sunday afternoon, in the Schubert Theater, Julius Osier gave his annual concert with fifty musicians, assisted by Jeanette Dimm, pianist. It was a most successful affair. Mr. Osier is an excellent conductor and the orchestra responded readily to his baton. Miss Dimm played the Mendelssohn Concerto, op. 25, with orchestra, and made the most of her opportunity to display a facile technic and fine musicianship.

M. R. W.

Missing Opera Scores Located

Following the statement last week that certain of the opera scores in the competition for the Metropolitan Opera House \$10,000 prize had been lost in transmission to Alfred Hertz, one of the judges, it was discovered that the manuscripts were safe in the office of an express company, and that their delivery had been delayed on account of the express strike.

STRING QUARTET OF DETROIT ENDS SEASON

Presents Much Interesting Material in Long Program—Historical Piano and Violin Recital

DETROIT, March 27.—The last concert of the third season by the Detroit String Quartet brought out an audience that came very near to taxing the entire seating capacity of the spacious auditorium of the Temple Bethel. The program might well have been cut, as it lasted more than two hours, although it offered some highly interesting material. The numbers consisted of the Haydn Quartet, op. 33, No. 4; Mozart's Symphonie Concertante for violin and viola, played by Mr. Lichtenstein and Mr. Matheys; a Serenade for string quartet by the viola of the organization, Henri Matheys; Fauré's Elegy for 'cello solo, played by Mme. Elsa Ruegger, and, to close, the well-known D Minor Quartet of Schubert, that with the "Death and the Maiden" Andante.

The playing of this excellent organization was praiseworthy throughout the entire evening. Mr. Lichtenstein and Mr. Matheys gave a delightful rendition of the seldom heard Symphonie Concertante, with Alice Lydecker at the piano. Mr. Matheys' Serenade proved an interesting and grateful composition of quite modern tendencies and the composer was recalled at its conclusion by loud applause. Mme. Ruegger was highly successful as usual with her solo and was compelled to add an encore.

On Monday evening, March 13, there was given the first of three historical piano and violin recitals at the Ganapol Hall under the auspices of the Ganapol School of Musical Art. Mrs. Boris Ganapol, pianist, and Edmund Lichtenstein, violinist, were the performers. The careful preparation of the program was evidenced by the excellence of the ensemble of the two players. The Beethoven C Minor Sonata was particularly well done. Besides this number the Sonata in G Major by Niccolò Porpora and that in B Flat Major by Mozart were given. Boris Ganapol, director of the school, introduced the several numbers with explanatory remarks.

E. H.

CHORISTERS' GLEE CLUB

Excellent Concert Given by New York Singers Under W. H. Robinson

The Choristers' Glee Club gave its second musicale of the season on Thursday evening, March 16, at the Carnegie Hall Studios. The organization, which was founded last Winter by Walter H. Robinson, its conductor, now numbers some twenty members and is doing splendid work. The following program was presented:

1. (a) "Send Out Thy Light," Gounod; (b) "In This Hour," Pissuti; (c) "Cossack War Song," arr. by Horatio Parker, the Club. 2. (a) "Wanderer's Night Song," Lenz; (b) "Oh, Proud and Haughty Maiden," Speiser, Messrs. Robinson, Richter, Winter and Zahrt. 3. "Sweet Thoughts of Home," Edwards, Mr. Bentien. 4. (a) "Du bist wie eine Blume," Reed Miller; (b) "Frühlingshauben," Haile, Mr. Reimherr. 5. (a) "The Night Has a Thousand Eyes," Lambert; (b) "The Gypsy Trail, Galloway, Mr. Hawley. 6. "Trust in the Lord," Handel; (b) "Lamp in the West," Parker; (c) "A Catastrophe," Sprague, the Club. 7. (a)

"Marionetta," Meyer-Helmund; (b) "The Merry Frogs," Speiser, Messrs. Robinson, Richter, Winter and Zahrt. 8. (a) "Saviour, Like a Shepherd Lead Us," Bowman; (b) "Song of Life," Hawley, Mr. Matheys. 9. (a) Prologue from "I Pagliacci," Leoncavallo; (b) "Her Rose," Coombs; (c) "The Relief," A. Walter Kramer, Mr. Winter. 10. "The Soft Southern Breeze," from "Rebekah," Barnby, Mr. Robinson. 11. (a) "Requiem," Homer; (b) "Invictus," Huhn, Mr. Zahrt. 12. (a) "Hunting Song," Bowman, "The Oyster," Scott; (c) "Hymn Before Action," Davies, the Club.

The singing of the club was marked by some excellent dynamic shading and sureness of attack and release. Of the soloists, those who distinguished themselves particularly were Mr. Reimherr, Kenton E. Winter, baritone, and Mr. Zahrt.

Complying with many requests, Mr. Robinson, the conductor, sang the tenor solo "O Moon of My Delight," from Liza Lehmann's "Persian Garden," disclosing a voice of power and beauty. He was received with enthusiastic applause.

The accompaniments for the club were provided by A. Walter Kramer, while Mr. Winter, Mrs. Walter H. Robinson and Miss Hawley played for the soloists.

SAAR SONATA WELL PLAYED

Pianist-Composer's Work Finely Interpreted in Cincinnati

CINCINNATI, March 20.—Louis Victor Saar, pianist-composer, and Adolph Hahn, violinist, assisted by Joseph Elliott, clarinet; Walter Werner, viola; Ignaz Argiewicz, 'cello, and Corinne Moore-Lawson, soprano, gave the last of a series of ensemble recitals in Memorial Hall on Thursday evening, March 16. The program contained the Saar Sonata for piano and violin, a soprano aria with clarinet obligato by Schubert, a Beethoven Trio for strings, a group of songs by Sibelius, Grieg and Saar, and a Brahms Trio for clarinet, 'cello and piano.

A notable feature was the rendering of the Saar sonata. This was exceedingly well played, and showed an ensemble that was evidently the result of fine musical intelligence, on the part of both performers, and conscientious rehearsals. The sonata itself is a work of importance, showing a Teutonic influence, and in the piano part comparing favorably with like compositions by Brahms. The violin part is most violinistic and must give great pleasure to the players. The work is harmonically interesting and well made, besides which there is good melodic invention and fine formal balance.

New Home for Music Students

A school on entirely new lines has been opened by the Misses Patterson, of 257 West 104th street, New York City. It is described as the Misses Patterson home for young ladies studying music, art, or taking other courses of study, either in schools or with private teachers in New York. The home will be open both Winter and Summer, and the plan is to have the young women live at the school and study with whatever teachers they desire, either at the school or outside. The only exception to this is in the case of those studying voice, who will all of them study with Elizabeth K. Patterson, a pupil for many years of Mme. Matilda Marchesi and Sir Charles Santley.

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LOCAL ARTISTS IN CLEVELAND CONCERT

Mrs. Herbert Gray Ashbrook and
Mme. Menthe-Stoehr Soloists
of "Pop" Program

CLEVELAND, March 25.—A novel experience was offered to the music-lovers of this city on Tuesday evening when Isadora Duncan, with the assistance of the New York Symphony Orchestra, Walter Damrosch conductor, interpreted the music of Gluck's "Iphigenia in Aulis," a scene from the "Orpheus" of the same composer, and a group of shorter selections consisting of Schubert's "Moment Musical" in F Minor and his "Marche Militaire," also "The Beautiful Blue Danube" Waltzes.

At the last "Pop" concert of the season two soloists of more than common interest deserve a word of comment. Mrs. Herbert Gray Ashbrook is a soprano who has studied with Cleveland teachers and has now returned from instruction in Europe prepared for concert work. Her voice is both big and beautiful, an unusual combination, and in the modern French and German music is heard to great advantage. On Sunday she sang the prayer from "Tosca" with fine fervor and in another group gave Strauss's "Zueignung" with dramatic inspiration. Mrs. Ashbrook has booked a number of concert engagements with Mme. Menthe-Stoehr, a brilliant pianist, who also took part in Sunday's program. Mme. Stoehr is a Viennese of picturesque personality, vivacious and gypsy-like in her dark and sparkling beauty. She is an honor graduate of the Vienna Conservatory and a pupil of Busoni. Her playing has all the fire and fury of the great Liszt interpreter and her power is amazing in one of her petite physique. She played the Liszt legend of "St. Francis Quieting the Waves" and a marvelous Etude of Sauer, of whom she was also a pupil. ALICE BRADLEY.

Frank La Forge Returns

Frank La Forge, the pianist, who has been acting as Mme. Sembrich's accompanist during her recent concert tour of a number of the chief European cities, returned March 27 to New York, on the *Nieuw Amsterdam*. He will join Alice Sovereign, contralto, for a Spring concert tour, and has been engaged by Geraldine Farrar for a series of concerts early next Fall.

Mabel Daniels Federation Prize Winner

Two prizes in the competition open to women composers of the National Federation of Musical Clubs were awarded to Mabel W. Daniels, of Boston. One of these, for \$100, was awarded for a tenor solo entitled "Villa of Dreams," and the other, of \$100, for two three-part songs for women's voices and two violins and piano.

Sulli Pupil Engaged for Opera

Umberto B. Sorrentino, tenor, a pupil of Giorgio M. Sulli, has been engaged by the Aborn Opera Company and by the Boston Opera Company for the seasons 1911-12 and 1912-13.

Philadelphia, San Francisco and Boston

Comments on the Singing of

FREDERICK HASTINGS

Baritone

On Tour with Tetraxini, 1910-11

The Bulletin, Philadelphia. Assisting Mme. Tetraxini was Frederick Hastings, a young baritone with a rich sympathetic voice, who was heard to good advantage in several well-rendered songs.

The Monitor, Boston, Mass. Mr. Hastings has advanced tremendously since last appearing in Boston. He has more breadth in his splendid voice and is not more fortunate vocally than in a wealth of temperament quite uncommon among American men singers.

The Examiner, San Francisco, Cal. The fresh musical voice of the young baritone, Mr. Hastings, brought a storm of applause, and as an encore he gave a splendid rendering of the "Lost Chord," a song which has so long been neglected that it came with all the charm of a novelty last night.

NINE OPERA COMPOSERS REPRESENTED

On One Week's Program of German, Italian, French and American Works at Metropolitan—"Natoma" and "Suzanne's Secret" Again—Mme. Langendorff Returns to the Company

AN operatic week entirely without novelties was that which ended Tuesday evening, March 28, at the Metropolitan Opera House. Wagner, Verdi, Gluck, Puccini, Humperdinck, Wolf-Ferrari, Victor Herbert, Mascagni and Leoncavallo were the composers whose works were represented in the repetitions, and Mlle. Pavlowa and M. Mordkin and their company of Russians danced the first act of Delibes's "Coppelia" on two occasions during the week and a miscellaneous program on two other occasions. The announcement that they would dance undoubtedly added greatly to the attendance each time and the fascination of their art was as potent as it always is.

That Victor Herbert's "Natoma" has made considerably more than a passing impression becomes clear with each succeeding repetition. Scheduled at first for a single performance it had its third hearing last Tuesday evening before a large audience which lost no opportunity in showing its approval of the splendid work of Mary Garden, Lillian Grenville, John McCormack, Mario Sammarco and the rest of the principals, and also over the truly admirable things with which the score abounds. The Herbert opera was preceded by Wolf-Ferrari's exquisite "Secret of Suzanne," the charms of which seemed appreciably augmented upon a second hearing. Carolina White, as Suzanne, made one long to hear her in a more important part, and Messrs. Sammarco and Daddi contributed to the fun of the piece in capital style.

Mme. Langendorff's "Ortrud"

Stands were three rows deep when "Lohengrin" was repeated on Saturday afternoon. Aside from the fact that the performance as a whole was notably excellent there was an element of interest in the first appearance in New York this season of Frieda Langendorff, the eminent contralto, who assumed the rôle of Ortrud. Her impersonation was one of the most forceful seen in New York in some time. Vocally she was at her best and she acted with dramatic intensity and fire, particularly in the great scene with Telramund at the opening of the second act. One of the supreme tests of an Ortrud is the wild invocation to Freia and Wotan after Elsa's disappearance from the balcony. Mme. Langendorff delivered this with so much potency of expression that the audience burst into applause, contrary to Wagnerian etiquette. Her work during the bridal procession scene was also admirable, though she might have achieved a more powerful effect at the end of the act by rushing to the cathedral steps to shake her fist defiantly at Elsa rather than by remaining at the center of the stage. Mme. Fremstad as Elsa and Messrs. Jadowker, Goritz and Hinckley in the leading male parts acquitted themselves in splendid fashion.

A small but none the less enthusiastic audience heard "Aida" in the evening. Mme. Galski sang the title rôle beautifully, though the high A in "O Patria Mia" caused her some trouble. Riccardo Martin, who is as excellent a substitute for Caruso as any one could desire, sang nobly as Rhadames and Amato was peerless, as usual, in the all too brief part of Amnaso. The Amneris was Maria Claessens,

whose singing was scarcely on a level with that of the other members of the cast.

An Unexpected "Otello"

Large red posters announcing a change of opera spread disappointment among the throng of Wagner lovers who arrived at seven-thirty on Thursday evening of last week to enjoy the season's last performance of "Die Meistersinger." Walter Soomer fell ill with a cold at the last moment, and as "Meistersinger" without Hans Sachs would be like "Hamlet" without Hamlet left out it was decided to replace Wagner's comedy by Verdi's "Otello." There was a large audience, in spite of the change, and plenty of applause greeted the work of Messrs. Slezak and Amato in the rôles of Otello and Iago and Mme. Rappold as Desdemona. Mr. Slezak is undoubtedly without an equal as the Moor and he has fine foil in Amato, whose singing of the "Credo"—to mention only one instance—is a thing long to be remembered. Mr. Toscanini conducted with splendid dramatic force.

Mme. Galski returned to the cast of Gluck's "Orfeo ed Euridice" on Friday evening of last week, singing Euridice for the first time this season. Her voice and presence increased the effectiveness of the performance. Mme. Homer's beautiful Orfeo and the sweet singing of Alma Gluck, as the Happy Shade, and Lenora Sparkes, as Amor, gave pleasure as always.

In the Thursday matinée performance of "Hänsel und Gretel" Albert Reiss was the witch, instead of Mme. Homer, and made great fun with the rôle. The dummy witch which takes the broomstick ride in the third act fell down when the wires refused to work and made people laugh, though not so much as Mr. Reiss did as the real witch. Bella Alten and Marie Mattfeld were, of course, the children of the title.

Season's Twentieth Week

When the twentieth week of the season began last Monday, Puccini's "Girl of the Golden West" was sung to an audience which filled every seat. There were many standing, too, though not so many as there might have been had Caruso been announced to sing Johnson. Nevertheless, Amedeo Bassi, who substituted for the greatest tenor of them all, was so convincing in his acting and sang with such smooth, sweet tone that there could have been no disappointment. Miss Destinn and Mr. Amato were the fine artists they have always been in their rôles. Although many will refuse to admit the absolute success of this opera in New York it is impossible to deny admiration to Puccini for the skilled craftsmanship which he has exhibited in it—an admiration which the repetitions of the work serve to increase.

"Faust" was originally announced for Wednesday evening of last week, but was withdrawn because Miss Farrar, who was to have been the Marguerite, was too busy with rehearsals of "Ariane et Barbe-Bleue." Instead, the double bill of "Cavalleria Rusticana" and "Pagliacci" was extended into a triple bill with the addition of divertissements by the Russian dancers. Hermann Jadowker and Dinh Gly sang in both operas, the former as Turridu and Canio and the latter as Alfio and Silvio. Miss Destinn sang Santuzza and Bella Alten Nedda. Scotti was the Tonio. Toscanini conducted "Cavalleria" for the first time this season and infused new life into the score.

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WHITEHILL'S FIRST NEW YORK RECITAL

Singer Makes Change from Opera to Concert Stage with Success

Clarence Whitehill, the bass-baritone, who has had a great success in operatic rôles both here and abroad, gave a song recital with the assistance of Kurt Schindler, accompanist, at Mendelssohn Hall on Thursday afternoon, March 23. The program was as follows:

"Nachstück," Schubert; "Der Tod und das Mädchen," Schubert; "Sapphische Ode," Brahms; "Ständchen," Brahms; "Pendant le Bal," Tchaikowsky; "Sérénade de Don Juan," Tchaikowsky; Air de "La Jolie Fille de Perth," Bizet; "Die Thräne," Rubinstein; "Es Blinkt der Tau," Rubinstein; "From a City Window," Schindler; "Smuggler's Song," Kernochan; "Gesang Weyla's," Hugo Wolf; "Der Freund," Hugo Wolf; "Befreit," Richard Strauss; "Traum Durch die Dämmerung," Richard Strauss; "Cécilie," Richard Strauss.

Mr. Whitehill is the possessor of a noble voice that has the qualities of both the baritone and the bass. His upper tones were free and clear and his lower tones resonant and powerful. His style is naturally operatic and he was at his best in those songs which required incisive presentation. In the "Don Juan" serenade the Bizet aria, Wolf's "Der Freund" and the Strauss "Cécilie" he reached the highest points in his interpretations and not only won much applause and repeated recalls, but was compelled to repeat several of the songs.

Mr. Whitehill performed a real service in putting on his program Schindler's "From a City Window," which is a composition of real beauty harmonically and melodically, and Marshall Kernochan's "Smuggler's Song," an effective setting of a Kipling poem.

The program was an interesting combination of varying styles, in all of which Mr. Whitehill proved himself a capable interpreter, though it was but natural that he should be most effective in those compositions which gave his sense of the dramatic the fullest play. It is rare that the operatic singer possesses the fineness of perception which will enable him to make good on the recital stage, but Mr. Whitehill gave every evidence of the ability to become popular as a singer of songs. He was heard by an audience that filled the hall and the concert was noteworthy because of the presence of many of the singer's professional colleagues.

Baltimore Women's Choral Concert

BALTIMORE, March 27.—The Woman's Philharmonic Chorus, Joseph Paché director, gave a concert at Lehmann's Hall, Thursday evening with Alexander Heineemann, baritone, and Mary S. Warfel, harpist, as soloists. Mr. Heineemann was accorded a very enthusiastic reception and responded to numerous encores. He was accompanied by John Mandelbrod at the piano. Miss Warfel played two harp solos, Hasselman's "Etude de Concert" and Godfroid's "Dance de Sylphes" and also was given a very hearty reception. The chorus numbers included "The Twenty-third Psalm" by Schubert and Brahms's "Ave Maria." Fritz Gaul, violinist, was featured in several of the numbers. W. J. R.

Philharmonic Under Spiering in Newark

NEWARK, N. J., March 23.—Theodore Spiering conducted the Philharmonic Orchestra in an interesting and enjoyable concert at Krueger Auditorium on Wednesday evening. Although there was much disappointment at Gustav Mahler's indisposition, the large audience thoroughly appreciated the commendable performance of a most rigorous program, which comprised Tchaikowsky's "Pathétique" Symphony, Wagner's "Flying Dutchman" overture, "Good Friday Spell" from "Parsifal," "Ride of the Valkyries" from "Die Walküre," prelude and finale from "Thristan and Isolde," and the "Meistersinger" overture. C. H.

Chaliapine to Move to Paris

PARIS, March 23.—M. Chaliapine, the famous Russian singer, is to sing in opera in this city. He has decided to sell his property in Russia and live in the future in Paris.



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GIFT FOR NEW ENGLAND CONSERVATORY

Eben D. Jordan Donates \$31,200 Piece of Property to Be Used for
Extension of Building

BOSTON, March 27.—Announcement has just been made of the gift to the New England Conservatory of Music by Eben D. Jordan, the well-known patron of music of Boston, of a lot of land adjoining the Conservatory building on Huntington avenue, containing 11,350 square feet and assessed for \$31,200. An effort will be made at once to secure funds for the erection of a much-needed addition to the present building. The growth of the Conservatory during the past few years from a dependent to a self-supporting institution which has already been able to pay off 25 per cent of an old indebtedness is a high compliment to General Manager Ralph Flanders, Director Chadwick and all the others connected with the management and direction of the institution.

The official announcement of the gift is as follows:

"Mr. Jordan's gift will help the trustees and management of the New England Conservatory at a time when they are somewhat overwhelmed with the success of the school. When they decided to move from Franklin square, ten years ago, plans were drawn for a building believed to be large enough for many years to come. The attendance at the conservatory has increased, however, from less than 1,800 students to about 2,800 this season. The present structure occupies 132,000 square feet, having a frontage on Huntington avenue of 120 feet and on Gainsboro street of 180 feet. It contains sixty recitation rooms, besides the two commodious concert halls and the various administration offices. There are now about 100 teachers connected with the school, the excess of instructors over the recitation rooms making some very difficult problems of adjustment of hours.

Other departments are also cramped. The musical library, which is one of the most complete of working libraries of its kind, has about reached the limit of its accommodations. When through the generosity of George L. Osgood the entire choral library of the Boylston Club and its successor, the Boston Singers, was received by the Conservatory this unique collection

had to be assigned to a special room on the third floor. The conservatory's collection of musical instruments, including the gift of Shugi Isawa, director of the Musical Institute of Japan, is temporarily located in a classroom, where it can be seen by the public only when the room is not in use.

"The institution is non-commercial, for by its charter any profits made in the operation must be used to defray the cost of musical training for needy but meritorious students. It is not heavily endowed, but it is at present not only self-supporting but is gradually paying up debts contracted in former years, these having been reduced by about 25 per cent since 1905.

"The economies that have effected this reduction of the debt have not hindered efficiency or produced the development of many new departments and special features. Before the school was moved to the new building the trustees announced it as their intention 'that the Conservatory of the future shall be completely equipped for a school of opera, a school of orchestral playing, a school of organ and church music, a school of composition and conducting and an artists' pianoforte and violin school.' These and other departments have been fully equipped and established. Reciprocal relations have also been undertaken with Harvard University whereby instruction is now exchanged between the two institutions. A beginning has been made of providing free scholarships for poor but talented students and a campaign for additional scholarship funds is now in progress. These and other facilities annually bring hundreds of music students to Boston from every part of North America and many foreign countries.

"The New England Conservatory was the pioneer of the local educational institutions and museums occupying a site in the Fenway district, where it now has for neighbors a score or more of very important institutional buildings. Mr. Jordan's gift will enable the music school to be the first in undertaking an extension of its original plan." D. L. L.

MANY CHOIR CHANGES IN BOSTON CHURCHES

Organist and Singers to Enter Upon
Another Year's Duties in Time
for Easter Services

BOSTON, March 27.—Several important changes will be made among the organists and singers connected with the prominent churches in Boston and vicinity next Sunday, April 2. The yearly contracts for church choir positions are made April 1 in Boston instead of May 1, as is the case in New York, so that the musicians who go to new positions this year will occupy them for Easter, which this year comes on April 16.

Mrs. A. E. Hollis, soprano, who has been at the Second Congregational Church, Boston, will go to the First Church, Newton, Mass. Mr. Conant, of Scranton, Pa., will take the position of organist at the Park Street Church, which has been held for several years by E. Cutter, Jr. Paul Welsch, tenor of the Park Street Church, will go to the South Congregational Church, Brockton. Harold Tripp, tenor of the South Congregational Church, Brockton, will go to the Harvard Congregational Church, Brookline. L. B. Merrill, bass, will leave the Eliot Congregational Church, Newton, and take a position at the New Old South Church, Boston. D. M. Babcock resigns his position as basso at the New Old South Church after holding the position for thirty years.

George Burdett, organist of the Central Congregational, Boston, will go to the Harvard Church, Brookline. Charles Doerson, of the faculty at the New England Conservatory of Music, who has been organist at the Second Congregational Church, Boston, will take the place of Mr. Burdett at the Central Congregational. A. C. Steele, bass of the Temple Male Quartet, will go to the Eliot Church, Newton, to take the place of Mr. Merrill. Richard Tobey, bass, of the Union Church, Boston, will take a position in the choir at the First Church, Newton. E. Hanscom,

tenor of the Shawmut Church, Boston, will go to the First Church, Newton.

W. W. Hicks, tenor, and Nelson Raymond, bass, will leave the First Church, Newton, and go to Tremont Temple. Albert Brown, bass, will go from the Columbus Avenue Universalist Church to the Warren Avenue Baptist Church, Boston. Percy Hunt, bass, of the faculty of the New England Conservatory of Music, will take Mr. Brown's place at the Columbus Avenue Church. Ernestine Harding, soprano, will leave Tremont Temple and go to the Piedmont Congregational Church, Worcester. The Lotus Male Quartet, which has been singing at the Warren Avenue Baptist Church, will go to Tremont Temple. D. L. L.

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Interesting Trios and Songs Given at
Mme. Backus-Behr's Studio

A musicale was given on Tuesday evening, March 21, by Mme. Ella Backus-Behr at her home in West Twenty-eighth street, New York City. The program was made up entirely of the compositions of Hallett Gilberte of New York and read as follows:

1. Dance, "La Gaiete," the Kahn Trio. 2. Songs for Soprano, (a) "There, Little Girl, Don't Cry," (b) "The Raindrop," (c) "The Bird," (d) "Serenade," Vivian Holt. 3. Piano solo, "Scene de Ballet," Marion Kahn. 4. Songs for tenor, (a) "Longing For You," (b) "Youth," (c) "Sunset and Sunrise," (d) "To Her," Claude Warford. 5. Musical Reading, "The Belated Violet," Mrs. Gilberte. 6. Songs for soprano, (a) "Spanish Serenade," (b) "Night," (c) "Ah, Love But a Day," Vivian Holt. 7. (a) Gavotte, (b) "Slumber Song," the Kahn Trio.

The singing of Miss Holt gave much pleasure and she was received with enthusiasm. Mr. Warford, who has often sung Mr. Gilberte's songs with success, scored heavily, singing with beauty of voice and considerable art. Mrs. Gilberte gave her reading in good style and created a favorable impression. The playing of the Kahn Trio was delightful and showed the young artists at their best. The composer played the accompaniments in his artistic way, supporting the singers most ably.

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TO CONTINUE VIENNA VOLKSOPER

Municipality Entrusts Institution to Director Simons for Six Years More—A Home of Popular Opera Where Numerous Important Novelties Are Staged

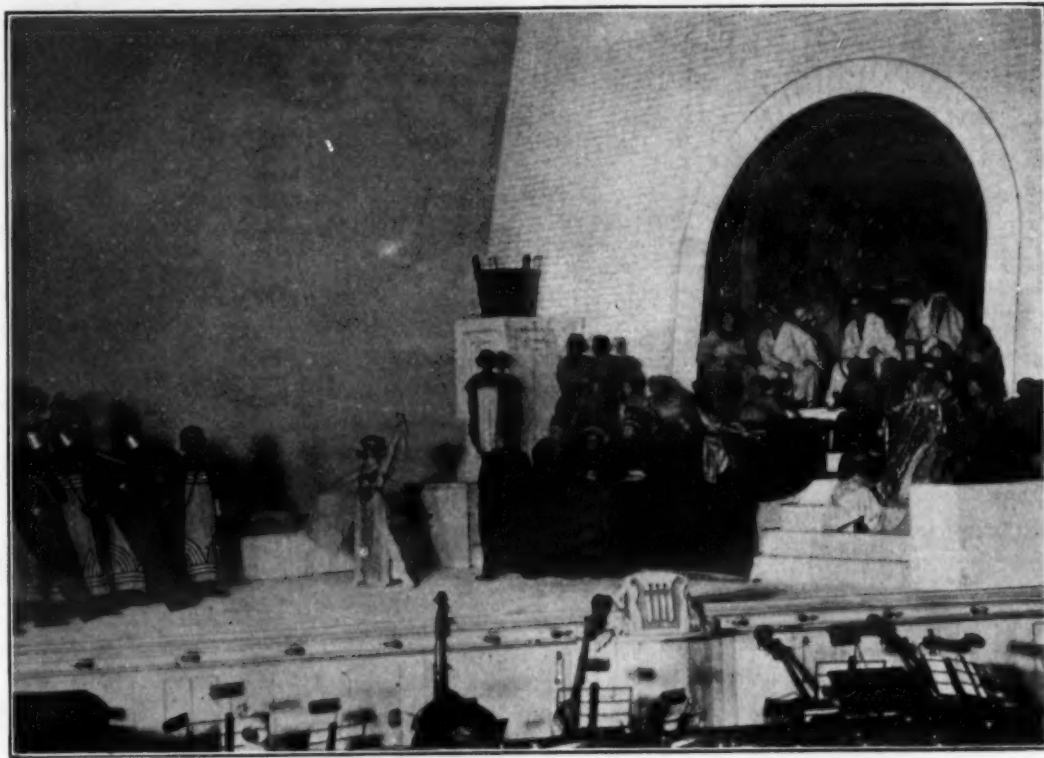
VIENNA, March 11.—The protracted conferences anent the future of the Vienna Volksoper have finally come to a satisfactory conclusion. The municipality, owners of the theater, which, as will be remembered, was erected by the city in commemoration of the fifty years reign of Emperor Francis Joseph, have decided to leave the house for a further period of six years in the care of the present lessee, Director Rainer Simons. This has not come as a surprise, for it seemed probable during the entire crisis that he would be entrusted with the further management, though there was no lack of other applicants.

Director Simons has shown, during the six years of his incumbency, not only the possibility, but the actual need of a popular opera, that is, good opera for the masses who cannot afford to gratify the taste for better music at the expensive Hofoper. As a matter of fact, he has produced more novelties on his stage than were brought out at the other house, produced them in excellent manner with a company of fine artists, a skilled conductor—Zemlinsky—and a splendid stage setting. "Quo Vadis?" was brought out successfully at the beginning of the season, drawing many full houses, and "Salomé," which is barred out of the Hofoper, Wengerer, of the company; the Italian prima donna, Gemma Bellincioni, and Aino Ackté, the French singer, who ranks with the best *Salomés* on the stage, alternately in the title part. At the Volksoper will also be produced Humperdinck's "Königskinder" for the first time in this city, since the failure of the Hofoper to perform the opera at the time agreed upon lost it to that stage.

From Prague comes the news that the "Rosenkavalier" was produced there in the Bohemian language, its first hearing in Austria, at the Czech national theater. The house was sold out and the performance maintained the high standard of excellence evidenced in the production on this same stage of Strauss's "Elektra" some time ago. Its success was decided.

The brilliant success of a Richard Strauss *lieder* evening in Berlin recently,

at which the Viennese singer, Franz Steiner, sang the composer's songs, Strauss himself at the piano as accom-



Scene from "Salomé" at the Volksoper in Vienna, with Gemma Bellincioni in the Title Role

panist, has induced the latter to undertake a concert tour with this singer, whom he declares to be one of the best of his interpreters. Hitherto Dr. Strauss has given recitals, with songs of his composition, only with his wife. The first of the projected series is to take place at the Bösendorfer Saal in Vienna on April 4. On the 6th Strauss will conduct his "Elektra" at the Hofoper, and on the 8th the first performance in Vienna of the "Rosenkavalier" will take place.

On Tuesday evening the entire American colony went to hear Adelia Hofgaard's piano recital at the Ehrbar Saal. It was almost a social function, the hearers being acquainted with one another and with the pianist, who is a Texan by birth. Mrs. Hofgaard has studied with Professor Leschetizky for some time. Her

opening numbers were Bach's Toccata and Fugue in D Minor, played with clear phrasing and good technic. Beethoven's well-known sonata in A Sharp Major followed, then Mozart's Pastorale Varié, most gracefully rendered. Further numbers were by Schumann, Chopin and Liszt, the latter's Rhapsodie Hongroise, No. 6, closing the successful evening. After this the artist's room filled up with friends come to congratulate Mrs. Hofgaard and bid her farewell at the same

BRAHMS PALATABLE AS FIEDLER GIVES IT

C Minor Symphony Has a New Meaning at Boston Orchestra's New York Concert

Many there are among music-lovers who profess a strong dislike to the music of Johannes Brahms, but among those of this belief who attended the Thursday night concert of the Boston Symphony Orchestra in New York there must have been an overwhelming disposition to readjust preconceived standards. The C Minor Symphony, which opened the program on this occasion, was revealed by Max Fiedler in so remarkable a manner that the conventional protests against this particular style of music lost point or were forgotten in the spirit of appreciation.

The warmth and glow, the radiant colors with which the Bostonians invested a score that is habitually considered to have mathematical strength only, showed a restudied version in which it seems as if emotional depths, heretofore unsuspected, had been touched. The serenity of the slow movement, the piquant delicacy of the intermezzo and the overpowering dramatic climax of the finale were delivered as a new message. At the close there were half a dozen recalls for Mr. Fiedler, who finally made his associates rise in acknowledgment.

Anton Witek, concertmaster of the orchestra, was presented as the soloist in the Beethoven Concerto, and his playing appeared to make a profound impression. For clarity of tone, perfection of intonation and certainty of technic little more could be asked for than Mr. Witek gave. There was lacking, however, warmth and buoyancy in his interpretation which impressed one as being pedantic and somewhat unpoetic. He was recalled many times.

A spirited performance of Strauss's tone-poem, "Don Juan," brought the program to a close. P. M. K.

The Last Matinée of the Boston Orchestra in New York

For the last Saturday matinee of the season the Boston Symphony Orchestra presented a program of well-known and oft-heard compositions at Carnegie Hall. The program read as follows:

Wagner, Prelude to "Die Meistersinger"; Wagner, "Siegfried Idyll"; Paganini-Wilhelmj, Concerto in D Major, for violin, Anton Witek; Beethoven, Symphony in C Minor, No. 5, op. 67.

The playing of "Meistersinger" prelude was characterized by splendid martial rhythm and spirit; in the *rubato* passages, too, there was that freedom of movement, that absolute understanding between orchestra and conductor, that is so gratifying to the hearer. The "Siegfried Idyll" was beautifully played, the climaxes being splendidly brought out and the themes delicately defined.

That Mr. Witek had chosen the Paganini concerto was a source of surprise to many, for this unmusical work is usually given by two types of violinists—the prodigy and the recital idol. It seemed to the reviewer that it was Mr. Witek's desire to demonstrate to his New York audiences that he can play Beethoven, the serious classic concerto in which the violin subordinates itself to the music and also this work of Paganini, a composition written to and for the violin. He was wholly successful in this work, giving it with a fine sonorous tone, with something of the Czech spirit and a scintillating technic. The apparently insurmountable pyrotechnics seemed simple in his hands and he impressed by the nobility of style which he imparted to the composition.

As a closing offering Mr. Fiedler gave a dramatic interpretation of Beethoven's Fifth Symphony, one that was strong in its big moments and subtle and refined in its lighter ones. It was as guest conductor of the New York Philharmonic Society, some years ago, that he first aroused favorable comment by his performance of this work, and he again convinced his hearers on Saturday afternoon of his complete, masterful interpretation of the work. He conducted without score and used the parts as Beethoven wrote them. In the last movement there was fire, majesty and a remarkable brilliancy of tone, combined with wonderful dynamic decision, and at the end of the work Mr. Fiedler had the orchestra rise to share the applause with him. A. W. K.

Marcian Thalberg, the Paris pianist, made his first appearance in London last month. He is a native of Russia, and was a pupil of the late Alfred Reisenauer.

BUFFALO'S LENTEN CONCERTS

Clef Club in Program of Merit with Charlotte Maconda Soloist

BUFFALO, March 27.—The Lenten season has not been prolific in musical offerings. The Clef Club, under the able direction of Alfred Jury, gave its last concert of the season before a large audience in Convention Hall, March 9. Mr. Jury presented a program of unusual merit and the singing of the club was of a high order of excellence. The assisting soloist was Charlotte Maconda, whose numbers embraced a wide variety from the florid and coloratura to songs of Richard Strauss. Mme. Maconda sang with brilliant tone and was recalled several times. Mme. Blaauw played the accompaniments for the soloist perfectly and Mrs. Bagnall gave the club fine support at the piano.

Isadora Duncan, Walter Damrosch and the New York Symphony Orchestra were at the Teck Theater the evening of March 20.

William J. Gomph, organist and director of the Lafayette Avenue Presbyterian Church choir, played an interesting program in brilliant style at the free organ recital in Convention Hall Sunday afternoon, March 12. Mrs. Harry House Griffin, the assisting soloist, sang excellently.

The Ball Gourd Quartet gave its last concert of the season in Aeolian Hall, Thursday, March 16. Mme. Blaauw again played the piano part in the Thuille Quintet. One of the program numbers, a Beethoven Trio, for violin, cello and flute, enlisted the services of Roscoe Possell, a young Buffalonian, who is rapidly making a name for himself as a flutist of more than ordinary accomplishments.

Final arrangements have been made for the May Music Festival, which will be given this year under the most perfect conditions possible. The list of singers who have been engaged includes Mme. Schumann-Heink, Bernice de Pasquali, Janet Spencer, Perceval Allen, Reed Miller, Clarence Whitehill and two local singers, Mrs. Talbot Howe and Frederick True. The Thomas Orchestra has been engaged for the three concerts scheduled and will

be augmented to eighty men for this occasion. The chief choral work to be sung is Max Bruch's "Cross of Fire." F. H. H.

MISS JENNINGS'S LECTURE

Baritone and Three Pianists Illustrate Musical Discussion in Brooklyn

Pauline Jennings, assisted by Randall Hargreaves, baritone, Marion Coursen, Florence Beckwith, and Edith Shear Sullivan, pianists, gave an interesting lecture-recital at the Academy of Music, Brooklyn, on "Schumann's Personality and Place in Music," and his "Manfred," "Faust" and Etudes Symphoniques on March 21. The illustrative numbers were Romanza in F Sharp and a Romanza by Clara Schumann, aria from the F Sharp Minor Sonata, first movement of the A Minor Piano Concerto, which were played by the Misses Coursen and Beckwith, and the Manfred overture by Miss Jennings and Miss Sullivan.

Mr. Hargreaves sang "A Song of Slumber" and Blondel's "Lay," "Ueber allen Gipfeln ist Ruh" and the "Talisman" from "Faust." Miss Jennings, who is a thorough student of Robert Schumann and an artist of high musical attainments, is an interesting lecturer. She portrayed her subjects in a manner that appealed to the unsophisticated as well as the musical learned. She has given lectures at the University of Virginia, the Teachers' College of Columbia University, the Classical School of New York, the Merrill Van Laer School, the America Institute of Applied Music and before numerous other organizations on such subjects as the "Orchestra," "The Greater German Lieder," "Beethoven's Ninth Symphony," "Beethoven," "The Gothic Arch and the Fugue," "The Modern Oratorio," "César Franck," and other subjects.

Miss Sullivan, who has assisted Miss Jennings at several of her recitals, is a talented pianist and has been highly commended for her work by Mr. Paderewski, who predicts for her a brilliant future. Mr. Hargreaves, who is a thorough artist, sings with fine interpretation and his enunciation is a constant delight.

BORCHARD IN WASHINGTON

Pianist Pleases Audience—Local and Boston Orchestras Heard

WASHINGTON, D. C., March 21.—The initial performance of Adolphe Borchard, on March 15, under the local management of Mary Cryder, convinced the public that another pianist had entered the artistic arena who would have to be reckoned with. His program was long, varied and difficult, but it was performed with ease, grace and finish. The Schubert-Liszt "Soirées de Vienne" pleased the audience particularly. His group of four Chopin numbers revealed an interesting conception of that composer, while the familiar "Polonaise" was presented in some new phases. The Mozart Sonata in C Major was given with style and artistic finish. Mr. Borchard has brilliancy, technic and temperament and gives every promise of becoming a distinguished factor in the world of pianists. This is his first visit to the National Capital.

The last of the series of concerts by the Washington Symphony Orchestra took place on March 14 before a large audience. Its conductor, Heinrich Hammer, selected a program which was quite pretentious, but which fell within the scope of his men's abilities. The soloist was Herman Rake- mann, the concertmaster and former conductor of the orchestra. He played the solo part of the introduction of the oratorio "Le Déluge," by Saint-Saëns. The program, which was somewhat lighter than those of the previous concerts, consisted of Overture of "Coriolanus," Beethoven; "Rhapsodie Norvégienne," Lalo; "Rondo Infinito," Sinding, and First Suite, MacDowell. The last was particularly attractive, while the Sinding number was given its first performance in this country on this occasion.

The last of the Boston Symphony Orchestra concerts was heard this afternoon, under the local direction of Mrs. Katie Wilson-Greene. The audience was large and enthusiastic as ever and the organization was in exceptionally good trim. The assistant artist was Mme. Jomelli, whose vocal numbers furnished a pleasing contrast to the instrumental program. W. H.

AMERICAN STRING QUARTET SCORES

**Boston Organization Proves Its
High Artistic Standards at
New York Début**

In spite of the three thousand people at the Metropolitan and a similar number at the Boston Symphony concert, the American String Quartet of Boston attracted a good sized audience to its first New York concert at Mendelssohn Hall, March 25. This organization, composed of Gertrude Marshall, first violin; Evelyn Street, second violin; Edith Jewell, viola, and Susan Low Brandegee, violoncello, was organized a few years ago and rehearsed under Charles Martin Loeffler, of Boston, in the same way that the "Olive Meads," prior to their début, coached for some time under Franz Kneisel. To give a chamber music concert in New York is no easy undertaking, and to interest and stir one's audience is likewise difficult.

This quartet has waited until its playing was of a high standard before entering the New York concert field, and by so doing created an impression at its first appearance, not easily to be forgotten. Its perfection of ensemble, beautiful tonal quality and sympathetic interpretation constituted an achievement such as the American Quartet may be proud of.

The program, which was varied and interesting, read: Debussy, Quartet, op. 10; Haydn, Quartet, op. 33, No. 3; Dvórák, Quintet, op. 81.

Though the Debussy quartet is not new to New York, it is not exactly familiar. It is the early tone-painter standing on the threshold of ultra-modernity, seeking for effects in four instruments which later he obtained in such orchestral works as "L'Après-midi d'un faune" and "La Mer." Of the four movements the second, which is a clever Scherzo, and the Andantino are the best. The latter was so heartily applauded that the players were compelled to rise twice after it to satisfy the audience. The work, on the whole, was given in its true spirit, with temperament and flawless intonation.

To insert Haydn between Debussy and Dvórák is daring and shows a deep appreciation of the father of quartet writing; and how beautiful the old Haydn quartets sound, with their dainty themes and their lucid development! The Adagio was beautifully played throughout, giving Miss Marshall an opportunity to display her finished art. She plays with a broad, full tone and her phrasing is as perfect as it is natural.

A stirring performance of Dvórák's Quintet, op. 81, brought forward Heinrich Gebhard, the Boston pianist, as assisting artist and his playing fitted in with the rest of the performance most notably. He is a colorist in his playing, a player of great individuality. His performance, so carefully woven into the texture of the work, was not over-prominent, as some pianists attempt to make their playing, but was rather restrained and a true example of ensemble piano playing.

Of the Dvórák Quintet, which is too rarely heard, suffice it to say that it ranks with the "Nigger" Quartet, op. 96, and the "Dumky" Trio as chamber music of the highest type, and this in spite of its being a much earlier work.

The playing of the Olive Mead Quartet has been likened to that of Franz Kneisel and his associates, and it is just, by a similar comparison, to say that the Misses Marshall, Street and Jewell and Mrs. Brandegee, of the American String Quartet, are the female counterparts of the Flonzaleys, for they play with the same temperament, fire, spirit and breadth of style.

A. W. K.

WALTER SPRY'S RECITAL

**Chicago Pianist Plays in Davenport, Ia.,
with Marked Success**

CHICAGO, March 27.—Walter Spry, head of the well-known school bearing his name, and a pianist of pronounced ability and power, gave a recital last Wednesday evening in the St. Cecilia Auditorium in Davenport, Ia., which won the most enthusiastic endorsement of the local press. His program was quite as excellent as its revelation, being masterly in both phases. He gave selections of Mozart, Haydn, Liszt, Debussy's "Reflections on the Water," two Chopin selections, a delightful Minuet of Seeböck, and a legend of Liszt.

Sylvio Scionti, the Chicago pianist, who promises to become an active factor in the

concert field next season, gave a very successful recital last week under the auspices of the Burlington Musical Club.

Sibyl Sammis-MacDermid, the distinguished dramatic soprano of this city, recently gave a recital before the Moline Woman's Club with marked success. Her versatility was not only highly interesting, but her vocal quality proved equal to it in a program that was singularly comprehensive, both in classic as well as in modern works.

The Sinai Quartet, which is under the direction of Arthur Dunham, and enlists Mable Sharp Herdieu, soprano; Rose Luttinger Gannon, contralto; William Barlow Ross, tenor, and Alfred Boroff, basso, gave a concert last Friday evening under the auspices of the Woodlawn Presbyterian Church Choral Society which is remarked as one of the most notable ever given in that edifice.

Frank W. Van Dusen, associated with the faculty of the American Conservatory, has published a series of ten pieces for the piano, suitable selections for teaching in the second and third grades that are in great demand for pedagogical purposes.

C. E. N.

ZACH'S MEN AID SCHOOL CHILDREN

**Youthful St. Louis Singers Display
Skill in Ambitious Choral
Programs**

ST. LOUIS, March 25.—The Symphony Orchestra has been busy this week. On Monday night the men journeyed to Edwardsville, Ill., and gave a delightful concert before a large audience. The soloists were Julia Brink, soprano, and Mme. Ida Delle Donne, the harpist of the orchestra. Both were well received. The orchestra was in fine fettle.

On Thursday, Friday and this evening the orchestra played here with the school children. There were 400 children on the stage for each concert. On the first night pupils from the Soldan and Yeatman High Schools rendered "Unfold Ye Portals," from Gounod's "Redemption"; the Sextet from "Lucia" and "Anvil Chorus" from "Il Trovatore." The orchestra's principal number was Mendelssohn's "Fingal's Cave," which was given a very careful reading. On Friday night the grammar school pupils assisted and rendered several very attractive choral numbers. Bizet's Suite, "L'Arlésienne," No. 1, was the principal offering of Mr. Zach.

The concert this evening was considered to be about the best of the three. The students of McKinley and the Central High Schools gave the "Pilgrim's Chorus" from "Tannhäuser," "Oh, Italia," by Donizetti, and the "Soldier's Chorus" from "Faust." Director Zach pleased his auditors by repeating the Sibelius "Finlandia" and giving the Allegro con grazia and Allegro molto vivace movements from the Tchaikowsky Symphony No. 6 (Pathétique). It was its only performance here this year and was much appreciated. He closed the concert with "Marche Slav," by the same composer. To-morrow's "Pop" concert, with Julia Brue as soloist, will close the season. Mr. Zach will leave immediately to join his family in Boston.

The last of the Kunkel series of concerts took place last Monday evening at the Wednesday Club Auditorium and gave to a very fair-sized audience a truly delightful treat. The principal soloist was Bruno Steindel, that most accomplished cellist from the Theodore Thomas Orchestra in Chicago. Mr. Steindel was accompanied by Charles Kunkel and played the Beethoven Sonata, op. 5, No. 1, a concerto by Dvórák, a Chopin introduction and Polonaise and numbers by Mozart, Rimsky-Korsakov and Boccherini. Mr. Steindel was never in better trim. Other soloists were Robert P. Strine, who sang by request the Prologue from "I Pagliacci"; Louis Conrath, composer and pianist, and Master Ross Hoerner, a pupil of Mr. Kunkel. The success of the six concerts this season prompted Mr. Kunkel to arrange for a similar series next winter.

The fourth Lenten recital of Ernest R. Kroeger this morning was intensely interesting. His topic was entitled, "Transcriptions from the Operas of Richard Wagner."

H. W. C.

The Listemann-Henry Recitals

CHICAGO, March 27.—Virginia Listemann, soprano, and Harold Henry, pianist, appeared in joint recitals yesterday at the Grand Opera House in Pueblo, and will appear Thursday evening at the Auditorium in Denver. Their time has been almost solidly booked, and results are gratifying.

SHEFFIELD CHOIR BEGINS ITS TOUR

**Montreal Among First Cities to
Hear Singers on Travels
Through British Empire**

MONTREAL, March 27.—The Sheffield Choir of two hundred voices, from Sheffield, Eng., on its way 'round the British Empire, opened a Montreal engagement to-night at the Arena, which was packed to the number of four thousand. The opening program presented Sir Edward Elgar's "Dream of Gerontius," which has only once before, and very inadequately, been performed in Montreal; and although the expected visit of Sir Edward himself to conduct this and the Toronto performance of his great work had to be canceled owing to ill health, Montrealers were gratified by a magnificent rendering under the baton of Dr. Coward, the regular conductor of the choir. Detailed criticism must be reserved for a later letter, with the account of the three other concerts which the choir is to give in Montreal. The Sheffielders, who are by far the largest choral body ever taken across this continent, landed at Halifax on Wednesday, and gave three concerts in the Maritime Provinces before reaching Montreal. Much entertaining is being done for them in all the Canadian cities. The choir consists largely of prominent business men of Sheffield and their wives and daughters.

The Tetrassini concert at the Arena came much too close to the Sheffield Choir and the Metropolitan Opera dates to have much chance of big success, seeing that the famous coloratura soprano was heard here not more than two years ago. But there was a fair-sized audience and plenty of enthusiasm, not only for the diva, but also for Barron Berthald, her tenor; Mr. Benoist, the pianist, and the excellent flutist, Mr. Oesterreicher.

His Majesty's Theater is practically sold out, a fortnight ahead, for the four Metropolitan Opera performances booked here by L. M. Ruben and Mrs. Lawrence.

The Beethoven Trio will close its season to-morrow. This organization has been getting surprisingly large audiences at its later concerts at Windsor Hall. An interesting feature of the concert two weeks ago was the first public appearance in several years of Magill Tait, who has always been known as a clever amateur, but on this occasion at once took rank as the best baritone in Montreal. Mr. Tait, who is the son of Chief Justice Sir Melbourne Tait, has a splendidly rich and velvety voice which he has now learnt to control to perfection. The work of the Trio still depends too largely on the forceful and very intelligent piano work of Mme. Marguerite Froelich, neither Emil Taranto nor Gustave Labelle having the requisite fullness of tone or strength of conception to balance her playing.

Michael Hambourg, father of the famous Hambourg family, will replace the late O'Neill Phillips as professor of piano at McGill Conservatorium. He will, however, continue to reside in Toronto, where the rest of the family, with the exception of Mark, are now located, and will come down to Montreal for two or three days in the week. A number of the most prominent musicians in the city, intimate friends of the dead artist, are preparing a memorial recital of Phillips's compositions.

Canadian music has suffered another serious loss in the retirement at the age of only thirty-six of Sydney Stratford Dawson, who is reported to be a nervous wreck with very slight prospects of being ever able to engage in his profession again. His musical library was disposed of a few days ago. At twenty Mr. Dawson was organist and choirmaster of the Anglican Cathedral at Ottawa, which he left in 1900 to come to Montreal. He established a piano school here which was extremely successful, and turned out a number of distinguished pupils.

"Messiah" in Amherst

AMHERST, MASS., March 27.—The fifth presentation of Handel's "Messiah" in Amherst took place March 16 in College Hall as a memorial to Dr. Edward Hitchcock, who until illness prevented was an enthusiastic member of the chorus. This was a tribute to one who gave the first lectures in music in Amherst College and was most instrumental in founding the department of music.

The soloists were Florence Hinkle, soprano; Ada Campbell Hussey, contralto; Charles Kitchell, tenor, and Horatio Connell, bass, all of New York. The chorus

was made up of citizens of Amherst and vicinity, assisted by several singers from the Springfield festival chorus, and the orchestra of local musicians, and fifteen players from the Boston Symphony Orchestra; Ida Brigham, of Amherst, was pianist.

The soloists were well received, and each gave an admirable interpretation of the recitatives and solos. "Comfort Ye, My People," with the following tenor solo, "Every Valley Shall Be Exalted," was a fitting introduction to the first chorus. Miss Hinkle sustained the high reputation won at her recent delightful recital in Amherst, and her solo, "I Know That My Redeemer Liveth," was especially enjoyed. Miss Hussey sang with feeling and expression the favorite contralto solo, "He Shall Feed His Flock" and "He Was Despised and Rejected of Men." The bass solo, "The Trumpet Shall Sound," with trumpet accompaniment by R. Hain of the Boston Symphony Orchestra was given with fine effect by Mr. Connell, and the tenor airs and recitatives were admirably rendered by Mr. Kitchell.

BROOKLYN STAYS UP LATE FOR "PARSIFAL"

**Gives Wagner Drama Reverent
Attention as Opera Season Is
Brought to Close**

For the last subscription performance of the season in Brooklyn the Metropolitan Opera Company produced Wagner's "Parsifal" at the Academy of Music on Tuesday evening, March 21. The production, being highly appropriate to the Lenten period as well as the first to be given in Brooklyn for many years, attracted a large audience of musical and religious enthusiasts. Even though the full magnificence and potency of Wagner's masterpiece suffered from the intimacy of the Academy surroundings the performance was sufficiently artistic to render the closing event of the local operatic season fairly impressive.

Certainly Brooklyn never remained up so late for the mere sake of satisfying its musical craving. The prelude was not begun until about 7:30 o'clock and it was just about a half hour after midnight when the final curtain fell. And not until the orchestra concluded its very last bar did the audience desert its seats, the attitude throughout the long and exacting performance being marked by an understanding and appreciation, if not a hearty enjoyment of the wonderful spiritual and musical attributes of Wagner's consecrational drama.

A sincere outbreak of applause followed the *Klingsor* scene in the second act, the music of this part of the drama as delivered under Alfred Hertz's skilled baton having made a definite and firm appeal. Besides, the flower girls, consisting of Rita Fornia, Bella Alten, Marie Mattfeld, Henrietta Wakefield, Lenora Sparkes and Rosina Van Dyck, had sung charmingly. The principals in the cast were Carl Jörn as Parsifal, Olive Fremstad as Kundry, Pasquale Amato as Amfortas, Herbert Witherspoon as Gurnemanz, Otto Goritz as Klingsor and William Hinshaw as Titirel. With the exception of Witherspoon, who was not a very striking Gurnemanz, all of these artists distinguished themselves by very effective singing. Fremstad, in her well-studied impersonation of the heroine, and Amato, by his emotional and eloquent delivery, led in the evening's contest for laurels.

On Friday evening, March 24, the Boston Symphony Orchestra brought its Brooklyn series of concerts to an end. The chief number on the program was Dvórák's "New World" symphony, which received a very excellent performance, especially in the second movement. As to the other features of the evening Brahms's "Academic Festival Overture" and Weber's "Freischütz" overture, the audience was by no means overenthusiastic. The Brahms overture proved too academic and the Weber piece by far too familiar and conventional for sophisticated symphony concert auditors. Anton Witke was the soloist. He played the Beethoven concerto.

L. D. K.

Mme. Dimitrieff Wins Laurels on Tour

Mme. Nina Dimitrieff, the Russian soprano, has been meeting with much success on tour with the Russian Symphony Orchestra. She has already sung in Wilkes-Barre, Pa.; Oil City, Pa.; Canton, O.; Bradford, Pa., and Elmira, N. Y.

"WOMAN IN MUSIC"

Interesting Lecture-Recital by Mmes.
Von Ende and Mieler

A joint lecture-recital was given by Amelia von Ende and Maria Mieler on the subject of "Woman in Music" in the large music room of Mr. Rice's apartment in the Hotel Ansonia, New York, Wednesday, March 22. The assisting artists were Samuel Ollstein, violinist, and Adele Lewing, pianist and composer.

Mme. von Ende, who is known as a critic and writer, gave an interesting talk on "Women Composers," relating their achievements as early as the sixteenth century and telling of the operas and symphonies by women that have been produced in Germany and France in the last century. A program of compositions by women followed.

Mr. Ollstein played solos by Beach and Chaminade with much feeling. Miss Mieler had the greater part of the program and sang songs by Harriet Ware, Liza Lehmann, Amy Woodford Finden, Adele Lewing, Agathe Gröndahl, Amelia von Ende, Augusta Holmès and others. A "Fischer-frau Lied," by A. Teichmueller, and songs by Mme. von Ende and Miss Finden were particularly enjoyed, and the audience was stirred to true enthusiasm by the "Noël d'Irlande" by Augusta Holmès. A song by Mme. Mahler, "Ich Wandle unter Blumen," was added to the program and made a deep impression upon the audience. The singer was repeatedly recalled. Mme. Lewing played an original piano solo and accompanied her song.

The recital was given under the auspices of a distinguished list of patronesses.

Emma Banks in Piano Recital

On the afternoon of March 23, at the MacDowell Assembly Hall of the Metropolitan Opera House Building, Emma Banks gave the following program before a large gathering:

Sonata, C Sharp Minor, Beethoven; Rhapsodie, G Minor, Brahms; Romance, F Sharp Major, Schumann; Nocturne, E Major, Schumann; Nocturne, F Major, Chopin; Polonaise, A Flat, Chopin; "Re-flets dans l'eau," Debussy; "Clair de lune," Debussy; "Le petit berger," Debussy; "Jeux d'Eau," Ravel; Etude, E Flat, Rubinstein; "Au Couvent," Borodin; Polonaise, Liszt.

Miss Banks, who is an artist of real merit, played the entire program with those rare qualities of tonal beauty and technical finish that are evident in all her work. Her playing of Brahms's Rhapsodie in G minor and the Debussy numbers was a delight, and she was roundly applauded by the large audience.

Granberry Piano School Musicale Given in Brooklyn

The Granberry Piano School presented its pupils in recital at the Pouch Gallery, in Brooklyn, on Saturday afternoon, March 25. A large audience was present and applauded the efforts of the pupils with evident enjoyment.

Among those who participated were Grace Farrar, May Richardson, Edith Swan, Edith Blanth, Elsie Van Buskirk, Edith Conard, Gladys Bedford, Catherine Clarke, Elizabeth Wells, Beatrice T. Van Saun, John Pirie, Pierson Gould, Robert Stürcke, Beatrice Ivie, Beatrice Batterman, Isobel Pirie, Kathleen Nichols, Harriet Otis Love, Valeda Frank, Florence Feltus, and the Misses Burger, Ernst Evans, Gelston, Shope and Smeaton.

Clifford Cairns in Montclair

Clifford Cairns, the basso, was heard in a concert at the Montclair Club, Montclair, N. J., on March 17. He sang about twenty songs by Purcell, Martini, Handel, Schubert, Schumann, Grieg, Franz and a number of folksongs. Mr. Cairns scored an immediate success. His voice is mellow, resonant and well trained, and of great richness. His delivery is authoritative and his phrasing masterly, and he imparts every nuance of expression to his songs. His enunciation calls for high commendation. His audience acclaimed him enthusiastically and called for several encores.

Catholic Oratorio Society's Concert

The Catholic Oratorio Society was heard in a performance of Edgar Tinell's oratorio, "St. Francis of Assisi," Sunday evening, March 26, in Carnegie Hall, New York, with Hans Kronold as the conductor. Assisting the chorus, which had been ably trained by Mme. Selma Kronold, were Mrs. Hudson Alexander, soprano; Charles Kitchell, tenor; Bertram Schwahn, baritone; W. F. Shelley, bass, and an orchestra from the New York Symphony Society.

MISS RENNYSON AND PEOPLE'S SYMPHONY

Noted Soprano Soloist at Final
Concert of F. X. Arens's
Orchestra

The last of the People's Symphony Concerts of the year was given on Sunday afternoon, March 26, at Carnegie Hall, New York. The soloists were Gertrude Rennyson, Adelaide Gernon Lewis and William G. Doenges, and the orchestra had the assistance of the MacDowell Chorus, of which Kurt Schindler is the conductor.

It would be difficult to say how many different kinds of Wagner programs it may be possible to make up. Presumably the one given on Sunday has not previously been precisely duplicated. It was as follows:

Wagner, "Meistersinger," Prelude; "Meistersinger" Prize Song, Violin Solo with Orchestra; "Rienzi" Messengers of Peace Chorus, Women's Choir; "Tannhäuser," Dieu Theure Halle; "Götterdämmerung," Siegfried's Death and Funeral March; "Flying Dutchman," Spinning Chorus Scene, Spinning Chorus, Ballade; "Flying Dutchman," Overture, Orchestra and Mixed Chorus.

The "Meistersinger" overture would have profited by a more rapid tempo. Mr. Doenges played the Prize Song with liquid beauty of tone and quiet distinction.

It was interesting to hear something else from "Rienzi" than the overture which, as a rule, is all that any one knows of this discarded Jugendstück. The music is characteristic early Wagner and not strikingly beautiful. It was sung with excellent tone by the chorus.

The "Tannhäuser" aria was very dramatically sung by Miss Rennyson, who has a clear ringing voice and sings with spirit. Moreover, she has true personality, which compels attention to her vocal and dramatic art.

The Siegfried Death music was played in commemoration of the late president of the society, and therefore partook of a ceremonial nature. Mr. Arens told entertainingly the story of the "Flying Dutchman" before the Spinning Chorus Scene. In this scene the chorus was heard to better advantage and the two principals, Miss Rennyson and Miss Lewis, distinguished themselves in their solo parts. The Ballade was sung by Miss Rennyson with a fine sense of its dramatic fervor.

The "Flying Dutchman" overture was, perhaps, the best offering by the orchestra alone, Mr. Arens giving it a rousing performance. Very impressive was the "Kaisermarsch" with chorus as originally planned by Wagner. It made a stirring and overwhelming close to a very interesting concert.

Kurt Schindler conducted the "Rienzi" and Scene from the "Flying Dutchman" in his usual good style.

MISS WILSON'S NEW LAURELS

San Francisco Audience Enjoys Her
Coloratura Singing

SAN FRANCISCO, March 24.—Scottish Rite Auditorium was crowded to its capacity on the evening of March 22 when Flora Wilson, the American soprano, appeared there in recital. Her program ranged from the old Italian coloratura arias to the works of Puccini and to songs by Dvůřák, Cadman, and other moderns. Her coloratura work was brilliant and it is a striking fact that she sings four or five florid arias at every concert, a feat seldom accomplished even by the most famous artists. Her voice was of extraordinary limpidity and purity on this occasion, and she rose to imposing heights in the scale without any apparent effort. Her runs, trills, roulades, were flawless. In the less ornamental songs Miss Wilson was equally successful and she sang the Dvůřák "Als die Alte Mutter" with a depth of feeling truly touching. She was applauded to the echo.

Cincinnati Orchestra Returns from Successful Tour

CINCINNATI, March 25.—The Cincinnati Symphony Orchestra returned yesterday from the last trip of the season—excepting for two days at Indianapolis in April with the Sheffield Choir. This week the orchestra gave a concert in Oberlin on Monday evening at the University, on

Tuesday evening played in Toledo, under the auspices of the Eurydice Club, with Christine Miller as soloist; on Wednesday gave a concert in Bay City, Mich., and on Thursday evening appeared before a large audience in the Light Guard Armory at Detroit, this being the second concert in Detroit this season. Mme. Jomelli was soloist with the orchestra in Detroit. The tour was a splendid success. F. E. E.

AMERICAN SOPRANO WHO WILL GIVE A NEW YORK RECITAL

Charlotte Lund, Who Has Been Singing with Much Success in Europe

Mme. Charlotte Lund, the American soprano, who has been singing abroad with much success during the past few years, will make her first appearance in New York in a song recital at Mendelssohn Hall, Friday afternoon, April 7. On this occasion she will give the following program:

Batti-Batti ("Don Giovanni"), Mozart; "J'ai Pleuré en Reve," Hue; "L'Invitation au Voyage," Duparc; "Sans Toi" (request), D'Hardelot; "Caro Mio Ben," Giordani; "Danza-Danza," Durante; "My Mother Bids Me Bind My Hair," Haydn; "Loch Lomond," Scotch Folk Song; "A Swan," Grieg; "Meine Liebe Ist Grün," Brahms; "Oh! Si les Fleurs Avaient des Yeux," Massenet; "Zueignung," Richard Strauss; "Aquarelles," No. 1 (Green), Debussy; "Toujours à Toi," Tschalkowsky; "Come to the Garden, Love," Salter; "Blackbird's Song," Cyril Scott; "Twilight," E. Nevin; "Flow'r of the Years" (first time), William J. Guard; "Happy Song," Del Riego; Scene and Aria, "Faust," Gounod.

Last Sinsheimer Concert

The Sinsheimer Quartet gave its last subscription concert of the season on Thursday evening, March 23, at the Ansonia, New York. The program contained Mendelssohn's Quartet in E Flat, op. 12, Brahms's Piano Quartet in A Major with Carl Deis as assisting artist and a novelty, "Theme and Variations, op. 3," by W. Pogojeff. Mr. Deis played the difficult piano part in the Brahms with splendid technique and fine musicianly feeling. He was recalled a number of times.

Francis Rogers to Wed

Francis Rogers, the American baritone, is to be married to Cornelia Barnes, daughter of Mr. and Mrs. John S. Barnes, of New York. Miss Barnes is well known in society. No date has been set for the wedding.

WAGNER PROGRAMS POPULAR IN PHILA.

Large Audience at Orchestra's
Concert Shows Strong Hold of
This Music in Public

PHILADELPHIA, March 27.—In response to many requests or, at any rate, in compliance with the wish of many of the patrons of the Philadelphia Orchestra, Mr. Pohlig last Friday afternoon and Saturday evening presented another all-Wagnerian program and again with pronounced success. The audience on Friday filled the house and proved conclusively the firm hold which Wagner has upon local music lovers. The manner in which Mr. Pohlig presents the works of the German master serves to make this hold doubly firm, as there is perhaps no field of music in which he shines more brilliantly. He seems to be thoroughly *en rapport* with the Wagner music, and last week's program was given a highly effective and illuminative interpretation. It included:

Entrance of the Gods into Walhalla, from "Das Rheingold"; Siegfried Idyll; Siegfried's Rhine Journey, from "Die Götterdämmerung"; Prelude to Act III, "Die Meistersinger"; Ride of the Valkyries, from "Die Walküre"; Vorspiel and ending ("Isolde's Liebestod"), from "Tristan and Isolde"; Good Friday Spell, from "Parsifal"; Transformation Music, Act I, from "Parsifal."

Next week's concerts will be the last of the season, and the program has been selected by Mr. Pohlig from among the compositions receiving the largest number of votes in the recent balloting for the works to make up the annual "request" list.

A. L. T.

BUSONI IN SAN FRANCISCO

A Large Audience for Pianist—Mrs.
MacDowell's Lectures

SAN FRANCISCO, March 21.—The first concert of Ferruccio Busoni in San Francisco took place Sunday afternoon, in Scottish Rite Hall. He was greeted by a large audience, and his splendid program included his own arrangement of Bach's prelude and fugue in D minor for organ. Tuesday evening he will give another program in the same auditorium, followed on Wednesday afternoon by a concert in Oakland at the Liberty Theater.

The lecture recitals given by Mrs. Edward MacDowell this week before the various clubs have proved very interesting. The MacDowell Memorial Association, its origin, present condition and possible future have been presented in a very lucid manner, and Mrs. MacDowell's program has consisted of some of her husband's best-known works, with a description of the thoughts leading up to his final expression. She is assisted by Zerlina Bartholomew, soprano, whose interpretation of the MacDowell songs has been much appreciated.

The Oakland Orpheus Club gave a very successful concert Tuesday night at Liberty Theater. The club numbers more than sixty male voices, and gave a splendid program, assisted by Mrs. Delia Donald-Ayer, soprano; Muriel Andrews, violinist, and Bessie H. Beatty, who assisted in the four-handed accompaniment to Dr. H. J. Stewart's composition for male voices.

A large audience gathered at the Greek Theater Sunday afternoon to listen to the half hour of music rendered by the pupils of Mrs. Jessie Dean Moore. The program consisted of Irish songs in which Alicia Adelaide Neeham's song cycle, "A Bunch of Shamrock," was the principal feature.

At the bi-monthly meeting of the Mansfield Club, Thursday, the program consisted of works by Haydn, Wagner, Mozart, Liebling, Schubert, MacDowell, Beethoven and Moszkowski, presented by the Misses Esther Hjelte, Josephine Coonan, Frances Wilson and Frances Buckland. R. S.

Raoul Laparra's "Jota" is to have its *première* at the Paris Opéra Comique the middle of this month.

Students desiring to be chaperoned while studying in Vienna, may confer with Mr. and Mrs. Ammons, Thursday afternoons, or correspond 709 Fine Arts Building, Chicago.

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The "Forest Ride" suite for violin and piano, by Celeste Heckscher, will be played at one of Mr. Hahn's quartet concerts in Philadelphia, March 31, Mr. Hahn playing the violin part.

Ernest Hutcheson gave the second of his series of historical piano recitals at the Peabody Conservatory, Baltimore, March 14. His program consisted of works by Haydn, Mozart and Beethoven.

Under the auspices of the Ladies' Musical Club Ferruccio Busoni, the pianist, was heard in a concert at Sedalia, Mo., on March 10. This club will also present the Damrosch Orchestra on May 24.

Victor Herbert's latest comic opera, "Mlle. Rosita," received its first performance, March 18, at New Haven, Conn. The audience was apparently well pleased. Fritz Scheff has the stellar rôle.

W. Otto Meissner conducted the annual musical event of the Oak Park High School, Chicago, last Friday evening, when a chorus of 400 voices gave the "Rose Maiden" in exceptionally effective fashion.

Arthur H. Turner, baritone, was heard in a song recital in High School Hall, Springfield, Mass., on March 7. His program included works by Beethoven, Pergolesi, Verdi, Brahms, Massenet, Cadman and Foote.

The Choral Society of Jackson, Mich., will give its third concert of the season on April 6. "Hiawatha's Wedding" by Cole-Faust" will be given. Gilbert Wilson is ridge-Taylor and portions of Gounod's "Faust" will be given. Gilbert Wilson is director of the society.

Otto Meyer, a Chicago violinist who has a considerable class at Laporte, Ind., is said to have taken his pupils there up again after a year's absence in the Northwest, where he was a member of the Minneapolis Symphony Orchestra.

The Chicago Madrigal Club, under the direction of D. A. Clippinger, appeared on Monday evening of last week in the Pullman Theater. The soloists were Mrs. W. H. Fitch, soprano; Robert Quait, Jr., tenor, and R. Lloyd Owen, baritone.

Mrs. Caroline Ashbrand Jones, contralto, of Boston, was the soloist at the concert of the Women's Club of Roland Park, Md., March 22, displaying a rich contralto voice in an interesting program. She was assisted by Florence M. Giese at the piano.

Hedwig Fritch, a well-known concert soprano, assisted by Edith Lazar as accompanist, gave a delightful and varied song recital at the Musical Arts Hall in St. Louis last week. Miss Fritch sang in a most intelligent manner and was warmly received.

A piano recital was given by Ruth White Ferry at Parker Recital Hall, Lafayette, Ind., Thursday evening, March 16. The pianist played a Mozart Sonata, a Nocturne, Impromptu and Valse of Chopin, Variations by Mario Tarenghi on a theme from Schumann and compositions by Raff and Liszt.

Francis E. Jackson, supervisor of music of the public schools and organist in Bethesda Episcopal Church, in Saratoga, N. Y., disappeared from that city last week and has not been seen there since. The Board of Education suspended him from the teaching staff pending an investigation.

A series of three concerts have recently been given in Rutland, Vt., under the direction of Francis E. W. White. They were devoted to the school of ancient, romantic and modern music. At the first of these the soloist was Miss Frazier, the Al-

bany harpist, and at the second, Anna Westcott, the Hartford, Conn., violinist.

Robert L. Paul, organist of Ascension Protestant Episcopal Church, Baltimore, lectured to the students of the Maryland College for Women at Lutherville, Md., March 20, on "Allusions to Greek Music in Classic Literature." Mr. Paul is a member of the music faculty of the college. He was assisted by his brother, Edgar T. Paul, tenor.

Florence Hardeman, who played her post-graduate recital on the violin so successfully last week in Cincinnati, is to give one or two musicales and small concerts before embarking on a professional career and a long tour, which will include Europe and Australia. Miss Hardeman leaves for Europe during the coming month.

Fannie Bloomfield-Zeisler, Chicago's most distinguished pianist, gave a piano recital at Mandel Hall, before the University of Chicago, last Tuesday afternoon, presenting a program arranged to show her remarkable technical accomplishment and beauties and brilliancy of the tonal reading. She had an admirable and appreciative audience.

Gaul's "Holy City" was given at the first German Evangelical Church on Eastern avenue, Cincinnati, last week, under the direction of the pastor, Rev. J. R. Meyer. Soloists for the occasion were Mrs. Margaret Hall Dunn, soprano; Rost Meyer, contralto; Joseph Schenke, tenor; Stanley Baughman, basso, and Irene Carter, organist.

The Harmony Musical Club, the oldest orchestral organization in Milwaukee, celebrated its forty-fourth anniversary on Saturday evening, March 25, with a concert in that city. Six of the original membership are still living and active in the concert work. One of them is J. A. Dickey, who is still director. Henry J. Stirn is concert master.

An interesting musical service was rendered at St. Paul's M. E. Church, South, in Baltimore, March 26, under the direction of Elsie Rosalind Miller, organist and choir director, who played selections from Guilmant, Tchaikowsky and Beethoven, Emily Diver, soprano, sang Gounod's "O! Divine Redeemer" with a voice of sweet quality and wide range.

The Manuscript Society's fourth private concert at the National Arts Club in New York Monday evening, March 27, brought forward vocal and cello works by Hans Kronold, who, with Elizabeth Morrison and Craig Campbell, interpreted them, with Edward Rechlin at the piano. Susannah Macauley was represented by two songs, sung by Victorine Hayes, soprano.

The Musical Art Society of Springfield, Mass., of which A. H. Turner is director, will give its second and last concert of the season on April 4, in Trinity M. E. Church. A program will be given consisting of works of Cui, Tchaikowsky, MacDowell and Grieg. The orchestral numbers will include Guilmant's first symphony for organ and orchestra and several Debussy and Tchaikowsky pieces.

At the Peabody Conservatory, Baltimore, March 17, Mrs. Margaret Rabold, soprano, and Bart Wirtz, cellist, joined in recital. Mrs. Rabold sang in several languages, displaying a well-trained voice and excellent enunciation. She gave two encores. Mr. Wirtz was likewise enthusiastically received. Clara Ascherfeld was accompanist. This was the final recital of this season's series at the Peabody Conservatory.

The board of directors of the National Sängersfest, to be held in Milwaukee, from June 22 to 25, has submitted the schedule of admission fees to the finance committee.

The sessions will be held in the main hall of the Auditorium, seating 8,000, and it is planned to charge from 75 cents to \$5 in the evening and 50 cents to \$5 at matinées. A massed women's chorus is planned to replace the children's choir, which will not be able to appear.

The following pupils from the vocal class of H. C. Lerch, of the Clifton School of Music, in Cincinnati, appeared in a recital last week at the Clifton N. B. Church: Gladys Rouse, Cora Meneke, Iola Haller, Sallie Neuzel, Mrs. N. T. Porter, Mary Frelinger, Nanabel McNeely, Louise Pfalsgraff, Mrs. Edith Wagner, Elizabeth Grischy, Adele Angert, John Wengel and Louis Crofton. Miss Norma Bath assisted with several numbers for the piano.

A joint vocal recital of interest was given by Roberta Glanville, soprano, and George Costelle, baritone, in Baltimore, March 14. The program consisted of solos and duets. Miss Glanville's voice was well displayed in a Mozart aria, and Mr. Costelle, who is both a Lieder and operatic singer, gave an excellent interpretation of the Prologue from "Pagliacci," Brahms's songs and other numbers. Henrietta Strauss was at the piano.

A musicale given by the Century Club of Detroit, March 16, presented Mrs. J. F. Macfarlane, Elizabeth Moore, Archibald Jackson and Lynn Hobart, singers; Mrs. Mary Leggett Abel, violinist, and Mrs. Edwin Sherrill and Mrs. Homer E. Safford, pianists. The first part of the program consisted of groups of solo numbers, and the second of Charles Wakefield Cadman's Japanese Romance, "Sayonara," sung by Mrs. Macfarlane and Mr. Jackson, with Mrs. Sherrill at the piano.

Mrs. Genevieve Wheat-Ball, who since her marriage has been living in Des Moines, Iowa, is making an extended tour through the West, Northwest and Canada with the Minneapolis Orchestra. Mrs. Ball will be remembered by her host of friends and admirers as the pupil of James Stephen Martin, of Pittsburg, for five years and studied all of her extensive repertoire with him. She will sing the contralto rôles in "Elijah," "The Beatitudes," "Gerontius," "Faust," "Lohengrin" and "The Redemption."

Gertrude Claire Duffey, formerly of Washington, Pa., gave the eighth of a series of lecture concerts at St. Joseph's Academy, Greensburg, Pa., March 17. Miss Duffey has recently returned from Paris, where she studied with Jean de Reszke. She was accompanied in her recital by Carl Bernthaller, late director of the Pittsburgh Symphony Orchestra. Miss Duffey's high lyric voice and bel canto style of singing found full expression in Mozart's "Voi che sapete" and the "Bell Song" from "Lakmé."

Mrs. Frank O'Meara, a St. Paul contralto, has returned from a series of concert engagements in North Dakota. These engagements followed an appearance with the Minneapolis Symphony Orchestra in Minneapolis. As contralto in the People's Church choir and in the Synagogue choir and in recital work Mrs. O'Meara's voice has won for her many admirers. She has been chosen as the musical representative of the Schubert Club of St. Paul, at the biennial of the National Federation of Musical Clubs in Philadelphia.

The men of the Cincinnati College of Music faculty tendered Sig. Albino Gorno a dinner in honor of his anniversary last Friday. It was of an impromptu character, but excellently arranged by Frederick J. Hoffmann. Among those present were Messrs. Albino Gorno, Romeo and Giacinto Gorno, Louis Victor Saar, Lino Mattioli, Mr. Hoffmann, Douglas Powell and Mr. Gantvoort. The same gentlemen gave a farewell luncheon to Mr. Gantvoort on Monday in order to celebrate his appointment as delegate to the International Music Congress, which is to be held in Rome, April 4 to 11.

Louise Githens Trimble, a young soprano of New York and Philadelphia, sang in Washington, D. C., recently in a Mendelssohn program given by the Metropolitan Choir under the direction of Allen Terrell, the tenor. The program included the cantatas, "Hear My Prayer," for soprano and chorus, and the "Forty-second Psalm," as well as selections from "Elijah," "St. Paul" and the "Hymn of Praise." Mr. Terrell says for Miss Trimble that "she

sings as though she loved it, and has a magnificent voice, perfect articulation, commanding personality, seemingly limitless vocal range and superb quality."

The second of G. H. Fairclough's Lenten organ recitals in St. Paul was marked by the attendance of the Minnesota Chapter of the American Guild of Organists. A program of carefully chosen and well-executed organ numbers was augmented by the singing of Mendelssohn's "Hear Ye, Israel," from "Elijah," by Alma Peterson. At a later meeting of the American Guild, the vested choir of St. John's Church, St. Paul, of which Mr. Fairclough is organist, sang a full choral evensong under Mr. Fairclough's direction. Stanley B. Avery, of Minneapolis, played the Prelude, and Paul Thorne, of St. Paul, the Postlude.

Lecture recitals on music announced for the week of March 27 to be given under the auspices of the Board of Education of New York were as follows: "Modern Italian Opera," Ronald F. Oliphant; "Song by the Fireside," Mrs. C. Milligan Fox, honorary secretary of the Irish Folk Song Society; "César Franck," Daniel Gregory Mason; "Schumann," Mrs. Stella Hadden-Alexander; "Songs of the Sunny South," Sara A. Hanlon; "Chopin, the Poet of the Piano," Dr. John C. Van Cleve, illustrated by piano selections; "Schubert," Daniel Gregory Mason; "Folk Songs of Germany," Walter L. Bogert; "Welsh Music," Mrs. Mary E. Cheney; "Robert Schumann," Pauline Jennings; "Songs from the Norse Land," Mr. and Mrs. Barclay Dunham.

James A. Bliss, one of the leading pianists of Minneapolis, gave a recital in that city March 21, with the assistance of the Czerwonky String Quartet and Bernard Ferguson, baritone. Technically and emotionally Mr. Bliss has rarely appeared to better advantage. In the Liszt Sonata in B Minor he revealed complete mastery of the technical difficulties as well as temperamental requirements. His other numbers on the program included the Prelude and Fugue in E Major, Bach; "Claire de Lune" and "Garden in the Rain," Debussy; "Reverie," by Francis Moore, dedicated to Mr. Bliss, and "Winter" and "Witch," MacDowell. Bernard Ferguson exhibited a large, sonorous voice in the Prologue from "Pagliacci" and a group of songs, Mrs. James Bliss accompanying him on the piano. The Czerwonky String Quartet played two movements of Richard Czerwonky's piano quintet with Mr. Bliss at the piano.

Carl Tollefsen, violinist; Auguste Schnabel-Tollefsen, pianist, and Willy Lamping, cellist, appeared recently in concert at the Casino, Stamford, Conn. Mr. Tollefsen played Schuetts's Suite, op. 44, with his wife in excellent style, and also participated in a performance of the Arensky Trio. Mrs. Tollefsen was heard in Glinka's "The Lark," transcribed by Balakirew, and MacDowell's "Witches' Dance." Two groups of pieces by Reinicke, Schubert, Popper, Saint-Saëns and Sartori formed Mr. Lamping's contribution to the program. Though given before a small audience, it was highly successful and the artists were well received. Mr. and Mrs. Tollefsen were guests at the dinner of the XIII Club on the evening of March 13 at Café Rivoli and played a number of solos during the evening. Mrs. Tollefsen was the only lady present, and received much attention from the diners.

Joint rehearsals of the various choral bodies that go to make up the big Louisville festival chorus are being held twice each week. These rehearsals are under the direction of the festival director, Mollengraff, and already augur well for artistic work in the festival. The children's chorus of 200 voices, under the drill of Miss Boregard, of the public schools, is also holding semi-weekly rehearsals, and will have its part of "The Children's Crusade" in excellent shape after the eight months spent upon it. In addition to "The Children's Crusade" the other big choral work will be Tchaikowsky's "Eugen Onegin." This combined chorus of 500 singers and the full Damrosch orchestra will be the foundation upon which the festival will rest. Mr. Damrosch will bring a quartet of singers who will have the solo work in the two oratorio features. This quartet consists of Florence Hinkle, soprano; Christine Miller, contralto; George Hamlin, tenor, and Arthur Middleton, bass. In addition to these soloists the festival will feature Alma Gluck and Pasquale Amato, of the Metropolitan Opera forces, and Saslavsky, violinist.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Beddoe, Dan—Carnegie Hall, New York, April 4.
Bispham, David—Boston, April 14; Rochester, April 17; Cleveland, April 20.
Brockway, Howard—Carnegie Hall, New York, April 3; Washington, April 4; Richmond, Va., April 5; Charlotte, N. C., April 6; Atlanta, Ga., April 7-8; Savannah, April 10; Nashville, April 17; Louisville, April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.
Busoni, Ferruccio—Cincinnati, March 31 and April 1; Recital, Mendelssohn Hall, New York, April 5 (evening).
Chapman-Gould, Edith—New York, March 30.
Clark, Charles W.—Mendelssohn Hall, New York, March 30.
Connell, Horatio—Winnesboro, S. C., March 30.
Cunningham, Claude—Natchitoches, La., March 31; Shreveport, La., April 3; Houston, Tex., April 5 and 6; Pittsfield, Kan., April 8.
David, Annie Louise—Wilkes-Barre, March 29; New York, March 30; Newark, April 4 and 7; Utica, April 19; Chillicothe, O., April 21; Newark, April 26; Huntsville, S. C., May 9, 10, 11.
Duncan, Isadora—Carnegie Hall, New York, March 31.
Eddy, Clarence—Williamsport, Pa., March 30; Wilkes-Barre, March 31; New York, April 1; Denver, Colo., April 3; Colorado Springs, April 4; Leadville, Colo., April 7; Salt Lake City, Utah, April 10; Logan, Utah, April 14; Lincoln, Neb., April 17; Topeka, Kan., April 19; Kansas City, Mo., April 20.
Fanning, Cecil—Akron, O., April 18.
Falk, Jules—Brooklyn, April 1-2; Philadelphia, April 19.
Gannon, Rose Luitger—Chicago, April 10.
Garden, Mary—Carnegie Hall, New York, April 3; Washington, April 4; Richmond, Va., April 5; Charlotte, N. C., April 6; Atlanta, April 7-8; Savannah, April 10; Nashville, April 17; Louisville, Ky., April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.
Gluck, Alma—Carnegie Hall, New York, April 4.
Hamlin, George—Chicago, March 31 and April 10; Boston, April 14.
Havens, Raymond—Attleboro, April 10; Boston, April 11 and 26; Albion, Mich., May 3.
Heinemann, Alexander—Salt Lake City, April 3; Los Angeles, April 10, 11, 12; San Francisco, April 16, 18, 20, 23; Oakland, Cal., April 19.
Hinkle, Florence—Boston, April 5.
Hofmann, Josef—New York, March 31 and April 2; Williamsport, Pa., April 3; New York, April 8; New Orleans, April 22.
Hudson-Alexander, Caroline—Pittsfield, Mass., March 30; April 3 to 21, tour west as far as Kansas City; Port Huron, Mich., April 26.
Huhn, Bruno—New York, March 30.
Jennings, Mae—Brooklyn, April 2.
Kühn, Mina D.—Brooklyn Academy of Music (Lecture Recital), April 4-11, 18, 25.
Lund, Charlotte—Mendelssohn Hall, April 7.
McCormack, John—Carnegie Hall, New York, April 2; Newark, April 4.
Middleton, Arthur—Chicago, April 10.
Mihl-Hardy, Caroline—Columbus, O., April 6; Chicago, April 10; Philadelphia, April 25.
Miller, Christine—Pittsburg, March 31; Irwin, Pa., April 3; Columbus, O., April 4; Coshocton, O., April 5; Toledo, April 6; Minneapolis, April 11; Winona, April 12; on tour with New York Symphony Orchestra, April 17, for 6 weeks.
Miller, Herbert—Chicago, April 10.
Myllott, Eva—Lindsborg, Kan., April 9-16; Philadelphia, April 29.

Powell, Maud—Milton, Mass., April 13.
Rider-Kelsey, Mme.—Natchitoches, La., March 31; Shreveport, La., April 3; Houston, Tex., April 5 and 6; Pittsfield, Kan., April 8.
Rogers, Francis—New York, March 30; Boston, April 3; New York, April 5; Brooklyn, April 9; New York, April 19; Lynchburg, Va., April 21; Groton, Mass., April 25.
Sammarco, Mario—Carnegie Hall, New York, April 3.
Schnabel-Tollefsen, Augusta—Brooklyn, April 7.
Schumann-Heink—Philadelphia, April 19; New Orleans, April 22.
Spencer, Janet—Boston, April 14.
Stephens, Percy—Glens Falls, N. Y., April 6.
Stojowski, Sigismund—Mendelssohn Hall, New York, April 1.
Tibaldi, Arturo—Carnegie Hall, New York, April 3; Washington, April 4; Richmond, Va., April 5; Charlotte, N. C., April 6; Atlanta, April 7-8; Savannah, April 10; Nashville, April 17; Louisville, Ky., April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.
Turpin, H. B.—Akron, O., April 18.
Welsh, Corinne—New York, March 30.
Wells, John Barnes—New York, March 30; Grand Rapids, April 3; Appleton, Wis., April 5; New York, April 7; New York, morning and evening, Waldorf-Astoria, April 20; Newark, April 26; New York, April 29; Franklin, Pa., May 2; Cleveland, May 4; Nashua, N. H., May 18-19.
Witherspoon, Herbert—Carnegie Hall, New York, April 4.
Williams, H. Evan—Akron, O., April 19.

Woodruff, Arthur—Jersey City, April 21.
Zimmerman, Marie—Boston, April 14.

Orchestras, Choruses, Quartets, etc.

Banks Glee Club—Carnegie Hall, New York, April 20.
Barrère Ensemble—New York, April 4.
Boston Symphony Orchestra—Cambridge, Mass., March 30; Boston, March 31; Providence, April 4; Boston, April 7-8; New Bedford, Mass., April 10; Boston, April 13, 14, 15, 21, 22.
Brooklyn Oratorio Society—Brooklyn, March 31 and April 16.
Cecelia Society of Boston—Boston, April 14.
Cincinnati Symphony Orchestra—Cincinnati, March 26, 31 and April 1; Indianapolis, April 21, 22.
Flonzaley Quartet—Pittsfield, April 17; Oberlin, O., April 18; Chicago, April 20; St. Louis, April 21.
Kneisel Quartet—New York, April 4 and 11; Newark, April 20.
Kriens Trio—New York, March 30.
Manhattan Ladies' Quartet—Brooklyn, March 30.
Minneapolis Symphony Orchestra—Minneapolis, March 31, April 7, 14, 21.
New York Symphony Orchestra—New York, March 31, April 2; Norfolk, Va., April 17, 18; Durham, N. C., April 19; Jacksonville, Fla., April 20, 21; Valdosta, Ga., April 22; Augusta, Ga., April 24, 25; Spartanburg, April 26, 27, 28; Savannah, May 1 and 2; Louisville, Ky., May 4, 5, 6; Memphis, May 8; Nashville, May 9; Birmingham, May 10, 11; Montgomery, May 12; New Orleans, May 13; Houston, Tex., May 15, 16; San Antonio, May 17; Austin, May 18; Dalton, May 19, 20; Ft. Smith, Okla., May 22; Tulsa, May 23; Sedalia, Mo., May 24; Kansas City, May 26; Cedar Rapids, May 29, 30, 31.
Philharmonic Trio—Brooklyn, April 8.
Rubinstein Club—New York, April 18.
Russian Symphony Orchestra—Adrian, March 24; South Bend, Ind., March 25; Ft. Wayne, Ind., March 27; Findlay, O., March 28; Mansfield, O., March 29; Muncie, Ind., March 30; Hamilton, O., March 31; Lafayette, Ind., April 1; Louisville, Ky., April 3; Lexington, Ky., April 4; Knoxville, Tenn., April 5; Chattanooga, April 6; Nashville, April 7; Tupelo, April 8; Meridian, Miss., April 8; New Orleans, April 9; Houston, Tex., April 10, 11, 12, 13, 14, 15, 17; Waco, April 18; Dallas, April 19; Ft. Worth, April 20; San Antonio, April 21; Redlands, Cal., April 24; Los Angeles, April 25, 26 and 27; Fresno, April 28; San Jose, April 29; San Francisco, April 30 to May 7; Sacramento, May 8; Chico, May 9; Salt Lake City, May 22, 23; Saginaw Festival, May 31 and June 1.
Seattle Symphony Orchestra—Seattle, April 2, 10, 16.
Sheffield Chorus—Brooklyn, April 16; Indianapolis, April 21, 22.
Thomas Orchestra—Cleveland, March 29; Chicago, March 31, April 4, 7, 8, 14, 15, 16; Milwaukee, April 17; Chicago, April 21, 22.
Volpe Symphony Orchestra—New Orleans, April 22; Montgomery, Ala., April 24.
Young People's Symphony Orchestra—Carnegie Hall, New York, April 1.

OPERA "QUO VADIS?" VERY SPECTACULAR

[Continued from page 3.]

nonchalantly tossed him into the painted Tiber; with a realistic splash of genuinely wet water, and, again, when, after supposedly slaying the bull, he bore in the fainting *Lygie* and won the favor of populace. There was, and not undeservedly, a good deal of applause for Mr. Wheeler from his many friends in the audience.

The evening, naturally, had some of the enthusiasm and interesting features of a notable first production, although the excitement of the "Natomia" premiere was by no means equaled. The principals of the cast were frequently called out, the nearest approach to an "ovation" coming after the fourth act, when Conductor Campanini and Manager Dippel joined hands with the others who, in front of the curtain, acknowledged the kindly and appreciative applause.

"Quo Vadis?" brought to a close a week which otherwise was not particularly eventful. There was, on Monday evening, another performance of "Aida," the last of the season, with Galski in the title rôle and Slezak as *Rhadames*, Mme. de Cisneros as *Amneris* and Carlo Galeffi, of the Boston organization, as *Amonasro*. On Thursday evening "Rigoletto" also was heard for the last time this season, Lydia Lipkowski repeating her former success as *Gilda*, which she sang with much facility, and Galeffi making a decided hit with his dramatic and superbly sung interpretation of the jester, while Bassi was heard quite at his best as the *Duke*, the favorite aria, "La Donna è Mobile," being a genuine treat as he sang it. Arimondi as *Sparafucile*, and Tina di Angelo as *Maddelena*, also won favor. Friday night "Carmen" was again the attraction, with Sylvia in the title rôle, Guardabassi as *Don José*, Dufrene as *Escamillo* and Lipkowska as *Micaela*, and at the Saturday matinée was presented a triple bill, including the second act of "Tales of Hoffmann," with McCormack as the poet, Sylva as *Giuiletta*, Wilhelm Beck in the trio of characters generally taken by Renaud, and Tina di Angelo as *Niclaus*; the delightful Wolf-Ferrari one-act opera, "The Secret of Susanne," once more admirably sung by Miss White, Sammarco and Daddi, and several numbers by Anna Pavlova, M. Mordkin and their troupe of Russian dancers.

ARTHUR L. TUBBS.

HEINRICH HAMMER HONORED Testimonial Concert by the Washington Symphony Orchestra

WASHINGTON, D. C., March 27.—The testimonial concert given by the Washington public to Heinrich Hammer, conductor of the Washington Symphony Orchestra, for his gratuitous services to this organization during the season just closed proved one of the musical events of the month. The program was one in which the Washington Symphony Orchestra gave the greatest share of the program, its numbers being "Siegfried Idyll" (Wagner), overture to "Tannhäuser" (Wagner) and "Sunset at Sea" by Mr. Hammer himself. Mrs. H. Clay Browning, a local soprano, contributed the aria from "Freischütz" (von Weber), and the Washington Sängerbund gave "Landkennung" (Grieg) with bari-

tone solo by Thomas Murray. The selections were artistically rendered and heartily received. Mr. Hammer was presented with a purse. Never since the inception of the Washington Symphony Orchestra has the organization met with such success as during the past season and never have such artistic programs been so well presented. Much credit must also be given to J. Martin Scranage, the volunteer secretary-treasurer, to whose managerial efforts much of this success is due.

W. H.

Danish Students to Sing for Taft May 19

The Danish student singers who are to tour this country during April and May

have been informed from Washington that President Taft will receive them at the White House on May 19. They will sing for the President.

She stood before the grated cell,
 An' shed a glist'ning tear;
 "What have you done?" she asked; "pray tell
 What was it brought you here?"

His voice shook as he made reply,
 With sobs of unworldly sentiment;
 "I'll tell you, Miss—'twas due to my
 Artistic temperament!"

"As harpist grandsire uster star,
 My father played the flute,
 An' brother Bill, he played guitar—
 But I—preferred the loot!"

—Chicago Record-Herald.

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